

JAMES SHIRLEY'S THE POLITITIAN

by

Edward Huberman

TREASURY ROOM

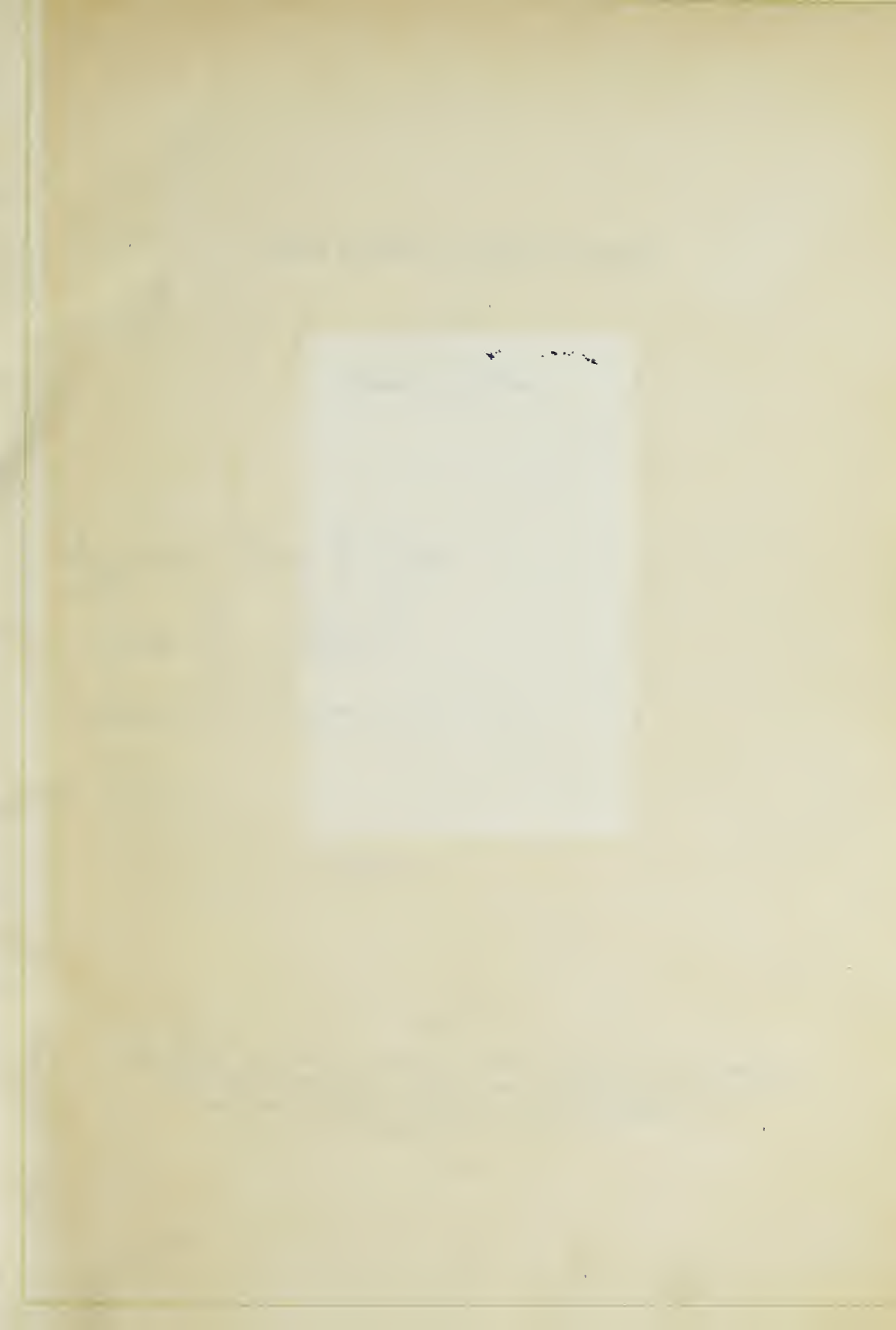
DUKE UNIVERSITY LIBRARY
DURHAM, N. C. .



Rec'd 1934

Antar

Kear



JAMES SHIRLEY'S THE POLITITIAN

by

Edward Huberman

Approved, May 8, 1934

Allan H. Gilbert

~~Franklin Brown~~

Paul F. Baum

B. R. Jordan

Newman D. White

A thesis

submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy in the
Graduate School of Arts and Sciences of
Duke University


1934

TREASURY ROOM
Tr. R
1934-11
Ph.D.

Table of Contents

	Page
INTRODUCTION TO <u>THE POLITITIAN</u>	
I. Sources	2
II. Background of the Play	26
III. Construction of the Play	52
IV. Tragedy or Tragi-comedy?	66
V. Imagery	72
VI. Metrics	80
VII. Critical Comments	94
VIII. Date	100
IX. Editions and Text	106
Argument	115
ANNOTATED TEXT OF <u>THE POLITITIAN</u>	117
NOTES	201
BIBLIOGRAPHY	272

JAMES SHIRLEY'S THE POLITITIAN



Digitized by the Internet Archive
in 2017 with funding from
Duke University Libraries

<https://archive.org/details/jamesshirleypol00hube>

I. Sources

1. The Urania. Langbaine in 1691 first mentioned a probable source for The Polititian: "A Story resembling this, I have read in the first Book of the Countess of Montgomery's Urania, concerning the King of Romania, the Prince Antissius, and his Mother-in-Law".¹ Most commentators since Langbaine have accepted this ascription, but it seems that no one has attempted any elaboration of the brief note.² One reason

¹G.Langbaine, An Account of the English Dramatick Poets, p.481. Here modern usage would say "stepmother" rather than "mother-in-law"; Shirley, too, (Manuductio, p.101) makes "mother-in-law" equivalent to wife's mother, and "stepmother" equivalent to father's wife. D.E.Baker (Biographia Dramatica, iii,169) seems to have transcribed Langbaine closely, and retains the use of the term "mother-in-law", as also does J.O.Halliwel [-Phillipps] in his Dictionary of Old English Plays, p.197.

²F.E.Schelling (Elizabethan Drama, ii,319) offers the simple statement that "it seems improbable that Shirley received more than a hint from this source." A.W.Ward (History of English Dramatic Literature, iii,97,note 2) attributes the discovery of the source to Fleay, and adds that the Urania was "acted 1641, printed 1652"! The error is perhaps due to confusion of the Urania with The Cardinal, which Ward discusses immediately after The Polititian; here too, probably, lies the reason for W.A.Neilson's slip (C.H.E.L., vi,225) in saying that "the question of priority needs further examination".

for this may have been the rarity of the Urania, the sale of which was halted only a short time after publication late in 1621,¹ probably because of those passages which were said to satirize the amorous affairs of certain courtiers. In March, 1622, at any rate, Lord Denny complains bitterly that he and his daughter Lady Mary Hay have been "traduced" in the Urania.² Lady Mary Wroth, however, had contended, in a letter to the Marquis of Buckingham, that she never meant her book to offend.¹ It seems that none of this supposedly satiric material occurs in any of those passages which Shirley may have drawn upon for The Polititian. Nor indeed is any definitely satiric intention obvious in the other parts of the Urania. It is almost impossible, besides, after this lapse of more than three hundred years, to determine the exact nature of what appears at most to have been but a petty court scandal.

The title-page to The Countesse of Mountgomeries Urania blazons forth the fact that its authoress, the "right honorable the Lady Mary Wroath", or Wroth, as the name is more generally spelled, was "daughter to the right Noble Robert Earle of Leicester and Neece to the ever famous, and re-

¹Historical MSS. Commission, 2d Report, p.60a.

²British Museum, Additional MS.24492, fol.172b; also, Calendar of State Papers, Domestic, 1619-23, p.356; also, T. Birch, Court and Times of James the First, ii,298. For information about Lady Mary Hay, see L.Aikin, Memoirs of the Court of King James the First, ii,47-51.

nownd S^r Phillips Sidney knight. And to ^ey most exelẽt Lady Mary Countesse of Pembroke late deceased". Certain manuscript notes of Joseph Hunter, in his Chorus Vatum Anglicanorum, indicate a further family relationship of Lady Mary's: her husband was Sir Robert Wroth of Durance.¹ The Countess of Montgomery, to whom the Urania is inscribed, was the wife of Philip Herbert, Earl of Montgomery, and a friend of Lady Mary.

The Urania is a folio volume containing 558 pages, followed by forty-eight pages of poems and songs from "Pamphilia to Amphilanthus", two of the characters in the book. The title-page boasts an elaborate engraving showing one of the highly complicated scenes in the first part of the romance. The work itself is obviously an inferior imitation of Sidney's Arcadia, with shepherds and shepherdesses, princes and princesses roaming a mythical pastoral world, telling one another of their adventures, and encountering new ones. But the style of the Urania is extravagant, with an all too frequent repetition of character and incident.

Langbaine is quite justified in limiting Shirley's use of the Urania to the first of the four books in that work; and

¹British Museum, Additional MS. 24492, fol.172b; for additional details concerning Lady Mary Wroth, to whom Jonson dedicated his Alchemist and addressed his Epigrams ciii and cv, see L.Aikin, Memoirs of the Court of King James the First, i,217, and D.N.B.

the material relevant to The Polititian is presented mainly in a series of incidents related for the edification of a group of listeners most of whom took no part in the action. Thus, after more than twenty-five pages of rambling narration, none of which deals with Romania, there suddenly appears on the scene one Allimarlus, servant of the king of Romania. He is eager to make known the sad state of his master's realm. The king of Romania, after the death of his first wife, has married an unscrupulous woman, who is described as "young, politique, and wicked, being the widow of a Noble man in the Countrie".¹

This new queen, jealous of the prince Antissius, incites the king to banish him and his family from the court, and also takes care to see that only her own minions and favorites should attend the king's person. At this point in the Urania an entirely different story is introduced, and it is not until at least an hour of reading has elapsed that we return to the continuation of the Romanian episode.

This time it is Seleucius, brother of the king of Romania, and uncle to prince Antissius, who speaks. He is in the act of explaining to a really unconcerned group the sad condition of affairs at home. Seleucius, especially emphasizing the queen's sins - treason, adultery, and murder among

¹Urania, p.27.

them - reviews all that Allimarlus has said, and continues as follows: The queen has plotted the murder of the prince, but has fortunately been exposed by some "honest hearts". At one time the king began to see through her plans, but was nevertheless again blinded by the wicked lady, who had all of her enemies punished. Antissius, "accused of popularity, and aspiring to the Crowne", was confined with his wife and small son in a castle twenty miles from court. Later he went to live with Seleucius, his uncle. The people were always in favor of Antissius, and longed to follow him in a demand for his rights, but he put them off. The impatient queen meanwhile hatched another plot. She had two counsellors tell the king that they had heard of a dangerous conspiracy in which the king was to be deposed, the queen murdered, and the prince made monarch of Romania. The king is advised to send for the prince unguarded. And in his relation of these events, Seleucius adds, "I was not at home, for had I bin, the iourney surely had bin hindred".¹ As the prince approaches the capital with his wife and son, he is met by a certain captain, an old and tried friend, who has been dispatched with a troop of horse to escort him. But the entire party is soon set upon by a large force of soldiers, and Antissius, together with most of his followers,

¹Urania, p.45.

is slain. His body is brought to the house of Seleucius. Antissius's wife kills herself for grief, leaving her young son Antissius. The honest captain has escaped the massacre; with Seleucius and a number of servants of the lost Antissius, he vows to seek revenge and justice. The men go forth in various directions, planning an appeal to the neighboring kings.¹

Here Seleucius's direct narrative stops, and for ten pages the reader is brought back to one of the many other strains in the Urania. When the story of Romania is resumed, however, the honest captain is the speaker. Several years seem to have elapsed, and he reports these further developments at home and abroad: The queen had her own son made heir-apparent to the crown, with provision that she herself be protectress if the king died before the boy came of age. Her motives are quite clear. Meanwhile, she had grown weary of the king, "whose age and dotage" troubled her. She desired to be rid of her husband.

To this end, "shee cald one of her servants to her (being one who ambitiously sought to win the honour, of being her favourite) leading him into a private Cabinet, where she plotted al her wickednes; there she began with false and forged flattrings, to intice him to her purpose".² Almost

¹Urania, pp.42-48.

²Urania, p.58.

at once the king is murdered, and the queen's young son crowned. "Thus was the poore doting King rewarded for his fondnes".¹

Later, at a banquet, the queen poisons all her ministers except this favorite, whom she has not yet rewarded by marrying as she had promised. But since her ends "never were but either politike, or lascivious",² she cannot refrain from making secret and violent love to a visiting nobleman. She is overheard by the old favorite, who then reveals all, including the slaying of the king. Both favorite and queen are sentenced to death.

Soon there is a rebellion, and the people cry out for the young Antissius to come and govern them. At this point the honest captain exhorts his listeners, among whom have been Antissius, Seleucius, and many other heroes, to take up arms and proceed at once to Romania. His suggestion is acted upon directly; and the affair is settled by combat of three knights on each side, the queen's son himself taking part against the champions of Antissius, who give him his death-blow. The forces of Antissius triumph, the rightful prince is crowned, and the people rejoice.³

It will be seen at once that the plot and characters of this portion of the story of Romania, in brief outline, bear

¹Urania, p.59.

²Urania, p.60.

³Urania, pp.58-63.

strong resemblances to the plot and characters of The Politician. The general similarities in the relationships between king, queen, and prince in both works are obvious enough.¹ The dispatching of Turgesius to the wars would correspond to the banishing of Antissius; Olaus's constant warnings to Turgesius² are reminiscent of Seleucius's caution and his statement that had he been at home he would never have allowed his nephew to proceed unprotected to the court. Gotharus's forged letters undermining the prince occupy the same position in the plot of The Politician as the vicious scheme of the queen and the maligning of Antissius's character before the king in the Urania. In both works a coffin is carried to the home of the uncle. Queen, favorite, and queen's son are done away with, both in the Urania and The Politician, whereas prince, uncle, and honest captain remain alive.

There are many elements in the Urania, to be sure, which Shirley has entirely ignored, as, for example, the murder of the king, the wholesale poisoning of the ministers at a banquet, the final combat, etc. Just as obviously there are many new elements which Shirley has added: the debauching of Haraldus, the suicide of Marpisa, the poisoning of Gotharus, etc. But in their principal features both plots

¹See Argument below, pp.115-116.

²See, for example, below, III,511 and IV,160.

have so much in common that it would be remarkable if Shirley had not had the Urania in mind when he prepared his play.

The similarities between the two works become even more apparent when we examine the characterization. The king of Romania has become in Shirley the king of Norway, "easie and credulous in his nature, and passionately doting upon Queen Marpisa";¹ the wicked queen of Romania has become Marpisa, "a proud subtle and revengefull Lady, from the widow of Count Altomarus, advanc'd to royall condition";² Antissius and Seleucius are of course Turgesius and Olaus, respectively "of a gallant disposition, and honoured by the souldier",² and "old, cholerique, and distast'd with the Court-proceedings, disaffected to Gotharus, and the Queen, but resolute, and faithfull to the Prince";³ the queen's son becomes Haraldus, and the favorite becomes Gotharus, "active to serve his pleasures and ambition, a great favorite of the Queen".³ One important change is that in which Antissius the father and Antissius the son are molded into Turgesius, but this does not vitally affect the main lines of the plot. Olaus's blunt-soldier character is a Shirleian addition to the qualities of the calmer Seleucius. Aquinus may have

¹See below, "The names and small Characters of the Persons".

²Ibid.

³Ibid.

been inspired by the honest captain in the Urania, or by a mixture of the captain with the faithful page Allimarius.

The king in each instance seems to be a weak and gullible person. He has a tendency to jump to conclusions, to be swayed violently by the slightest breeze of rumor, to lend much too willing an ear to the suggestions of his sinister counsellor; for the sake of his lust he would forfeit all vestiges of true parental affection. The Romanian king is murdered, but the king of Norway repents, reforms while yet there is time, and reigns on in peace for a few more years.

Both queens are widows, second wives, mothers and step-mothers, and both are uniformly wicked and lustful. Neither woman seems to have confined herself to one man at a time, nor would either stop at any means of gaining her purpose. The Romanian lady seems to have made her rise largely through her own efforts; the advancement of Marpisa was due in great measure to the intrigues of Gotharus. Both women are motivated by love for their sons; Marpisa, in fact, in perpetrating so drastic a revenge for the death of Haraldus, shows a stronger love for her son than for her paramour. Indeed, she behaves all along as if her evildoing is carried on only that Haraldus may benefit.¹ Both queens, finally, meet unnatural deaths. It may be pointed out here that Marpisa is one

¹See, for example, below, IV, 272-275.

of the few wicked female characters to be found in Shirley.

In the Urania there were practically no limitations of time; the wandering nature of the entire work made structural restrictions of almost any sort superfluous. Lady Mary, with two Antissius characters, was enabled to keep a young prince constantly in the story. But a play could not so easily ramble through the years it takes for an infant to grow into manhood without too appreciable an effect on the action and the remaining characters. It was a wise move, then, for Shirley to effect the amalgamation and condensation. The whole play consumes a day or two at most, and there is no need whatever for two generations of princes. The omission of the wife of Antissius also helped to avoid the confusion which generally results from the introduction of too many unimportant characters. The prince in each work is imbued with filial devotion, loyalty, and trust. His education has taught him the proper behavior of a young prince towards his kingly father, and he never swerves from its demands.

Worthy Seleucius has been modified by Shirley into a fiery, loose-tongued blunt soldier. The position of the uncles in both works, however, is practically the same. In each case the uncle exercises a cautious, watchful, and restraining hand over his nephew. Each, in turn, also has dealings with the honest captain; but here Shirley has supplied a number of variations from the simple situation in the Urania. Then too, Seleucius is brother to the king

of Romania whereas Olaus is uncle to the king of Norway and great-uncle to Turgesius. But the double prince in the Urania makes Seleucius great-uncle to the younger Antissius, the one who corresponds more closely to Turgesius.

The Romanian queen's son is perhaps the least alive of all those characters which Shirley borrowed from the Urania. This is due in part, at least, to the nature of his position in the plot. Lady Mary seems to have intended him merely as the recipient of his mother's affection, thus helping to supply a plausible motive for the murder of the king. Through his mother's efforts, the young man finally does acquire the crown, and dies in its defense on the field of combat. Shirley as a skilled dramatist apparently saw the need for supplying this individual with a distinct personality. He has given Haraldus a definitely serious and studious character, and made him one who must be corrupted before he can be enjoined to enter into the spirit of court intrigue. Shirley's re-shaping of the plot demanded an entirely new treatment of Haraldus. Consequently, we see the frail lad shocked at his supposed parentage, debauched by the fops, made ill, and finally killed at the suggestion of his mother's looseness.¹

¹Ward (History of English Dramatic Literature, iii, 98) suggests the influence of the character of Hamlet on the portrayal of Haraldus; E.Koeppel (Studien über Shakespeare's Wirkung, p.62) discounts both this and the Cassio drinking scene in Othello as possible sources. Schelling (Elizabethan Drama, ii, 211) and Neilson (C.H.E.L., vi, 225) echo Ward with regard to similarity of atmosphere in Hamlet.

The Romanian favorite, as has already been suggested, occupies a much less prominent place than Gotharus. His relationship with the queen begins some time after her marriage, whereas the affair between Marpisa and Gotharus is one of long standing, reaching back as it does into the early days before the birth of Haraldus. The queen of Romania, rather than her favorite, seems to have been the plotter and prime mover of the evil in the Urania; in The Polititian the genius of Gotharus conceives and executes the nefarious plans. The Romanian favorite, whom Lady Mary has left nameless, was really but a puppet whose strings were pulled by the queen; Gotharus is much more the masterful villain, though he does admit once that he took his "first ambition" from Marpisa.¹ The final catastrophe in the Urania is begun when the favorite confesses to the murder of the king; this of course brings on the double death, after public arraignment, of both favorite and queen. In The Polititian, the actual means are supplied by Marpisa, who poisons both Gotharus and herself. The Romanian supplied the key to his character at his confession, when he talked about the "naturall ambition I had to greatnesse".²

As has before been noted, the character of Aquinus may

¹ See text below, I, 199.

² Urania, p. 61.

have been influenced by Allimarlus and the honest captain. Both the Romanian characters are models of devotion and loyalty. Over a long period of years Allimarlus has been faithful to the king on every mission. The honest captain has long been a friend of Antissius; and though he might have deserted the prince during the ambush for the sake of gain, he stayed by him courageously, and defended him to the end. Aquinus, too, was tempted to serve the other side; in fact, his operations were so cleverly concealed that it seemed at times to Olaus as if he were serving the other side. But he is always loyal.

The character of Albina may have been influenced by Lucenia, the wife of prince Antissius. In Lady Mary's own words, "though she were not the fairest, yet truly was she beautifull, and as faire as any in goodnesse, which is the choisest beauty."¹ This description seems to be particularly fitting for Albina, the beautiful and unfortunate wife of Gotharus. The lot of each of the women seems to center around suffering as a result of the husband's misfortunes.²

¹Urania, p.27.

²Besides the points already detailed, one should note in passing these "verbal echoes" from the Urania, offered not as unmistakable proof, but merely as interesting suggestions, or even coincidences: in the Urania (p.27), the Romanian king is spoken of as "passionately doting" upon his queen; the "small character" of the king of Norway in the dramatis personae of The Polititian describes the king as "passionately doting" upon Marpisa. In the Urania (p.45), the prince is called "the Canker of the States quiet"; in The Polititian (IV,6), Gotharus calls Turgesius a "canker" which would hinder the king's fair growth.

2. Other Sources. In the fifteenth chapter of the second book of Sidney's Arcadia there occurs another story of the wicked stepmother-queen and her plots against the prince. There are numerous similarities between this story and the one we have studied in the Urania and The Polititian. The suggestion presents itself that Lady Mary Wroth drew upon this very chapter, or that Shirley himself drew upon it; both authors were familiar with the work.¹

While I do not assert that the influence of Sidney's Arcadia is as prominent as that of the Urania upon The Polititian, it seems that a brief study of the similarities between the works in question would be of interest and value, especially since these likenesses cover a very important part of the plot and have never before been pointed out.

The scene in the Arcadia is Iberia; the king, very much like our king of Norway, a man "of no wicked nature, nor willingly doing evill, without himselfe mistake the evill, seeing it disguised under some forms of goodnesse".² The queen has died shortly after giving birth to Plangus, the prince. As a youth Plangus carries on an amour with another man's wife. The king, upon hearing of it, resolves to put an end to it by taking them together at her home while her

¹It is hardly necessary to point out that Shirley's play, The Arcadia, follows the main plot of Sidney's work.

²Arcadia, p.242.

husband is absent. But here the prince is so fervent in his protestations of the lady's virtue and chastity, that the king himself falls in love with her, sends his son off to the wars, and then marries the lady as soon as her husband conveniently passes away. "So that by the time Plangus returned from being notably victorious of the Rebels, he found his father, not only married, but already a father of a sonne & a daughter by this womã".¹ Plangus was grieved, though he uttered not a word in complaint. When the queen discovered that the prince was unwilling to resume their former relationship, she resolved to undermine him with the king. Her method was a subtle one. She praised Plangus heartily to his father, emphasizing especially "the singular love the Subjects bare him",² and knowing all the while that such talk would make the king exceedingly suspicious.

At this point the queen began to employ a male accomplice, "a servant neere about her husband, whom she knew to be of a hasty ambitiõ, and such a one, who wanting true sufficiency to raise him, would make a ladder of any mischief".³ This gentleman implanted more firmly than ever in the king's mind mistrust of the prince. He whispered that sudden change

¹ Ibid., p.245; at the return of Turgesius, the king of Norway has also acquired his second wife, a former widow.

² Arcadia, p.246; compare text below, II,132-135.

³ Arcadia, p.246.

was in the air, that the king should look to himself, and that the king ought to make much of Plangus, who could no longer be kept under. At other times he would exhibit great fear, saying that the prince loved none who were "great about his father".¹ Then again he would say that the people and soldiers both were weary of the king's government, and longed for Plangus.

Finally the queen prevails upon the ministers of state to advise the king to take Plangus as associate in the government. Plangus's protests are regarded by the king as mere dissembling, and the prince is treated with more suspicion than ever. By a ruse Plangus is brought to the queen's antechamber, where he is discovered, sword in hand, by his father, who has just been warned that a man in the ante-room is about to kill the king. After this, of course, Plangus is in open ill-favor. He is imprisoned, but soon freed by a large number of friends. He then goes into voluntary exile at the court of his cousin Tiridates. The king by this time has come to hate and fear his son thoroughly; his feeling was so strong that he even endeavored, through the queen's wicked accomplice, to poison Plangus at the court of Tiridates. But the villain is foiled, captured, forced to confess, tortured, and executed.

¹Ibid., p.247.

Back in Iberia, the king is unmoved by the confession; and the queen's son Palladius is named as heir to the throne.

Though the amour between stepmother and prince is entirely disregarded by Shirley, the remaining resemblances between the characters in this story and those in The Polititian are at once apparent. King, queen, prince, queen's son, and wicked minister in Shirley's play all seem to have a sort of prototype in the Arcadia; and the relationships between them, with the single exception just pointed out, are very similar.¹

The Arcadia, however, is a storehouse of tales of all kinds and of ideas of all kinds, social, moral, and political. The wicked stepmother, the weak king, and the evil favorite are all constantly recurring and quite conventional characters; they find a regular place in the Arcadia, which may be considered, from one point of view, a book explaining what actually happens in courts and palaces - much more, indeed, than a mere pastoral romance. Court customs and personalities were much the same in Sidney's day as in Lady Mary's or as in Shirley's, and it is not unlikely that all three of the authors had had close contact with at least some of the types they describe.

The Plangus story was definitely used by Beaumont and

¹ It may also be worth noting that cousin Tiridates in the Arcadia lends the protecting hand which uncle Olaus offers in The Polititian.

Fletcher in their Cupid's Revenge, printed in 1615. Here Bacha is the unscrupulous stepmother, Leontius the king, Leucippus the prince, and Telamon the villain. Urania, daughter of Bacha, is in the position of Palladius or Haraldus; this is emphasized by Bacha, who boasts that she will advance her daughter after she has had the claims of the prince removed:

I'll make Urania
 My Daughter, the Kings heir, and plant my issue
 In this large Throne: nor shall it be withstood,
 They that begin in Lust, must end in Blood.
 - III,1, (Cambridge edition, ed. A.R.Waller, ix,256)

The daughter, however, is not at all interested in becoming queen; she has fallen in love with the prince, and dies in an effort to save his life.

Both Cupid's Revenge and Andromana¹ make much capital of the affair between stepmother and prince. Shirley, in his own play, intended the wicked minister as the most important character, and wisely saw the need for eliminating elements that might detract from the main interest or overcrowd the play. Marpisa's love is divided between her son and her

¹Andromana, by J.S., printed in 1660 and once attributed to Shirley, though definitely not his, is also based upon the Plangus episode. This play, in fact, follows Sidney even more closely than Cupid's Revenge, retaining some of Sidney's own names and setting the scene again in Iberia.

favorite, and the plot of the play remains single, effective, and clear.

A similar array of characters, minus only the favorite, may be found in Cymbeline. The queen is a second wife and step-mother who plots to advance her son Cloten to the throne. The speech of the queen at her death, as reported to the king by her physician, serves to characterize her:

First, she confess'd she never loved you, only
Affected greatness got by you, not you:
Married your royalty, was wife to your place;
Abhorr'd your person.

- V,v,37-40.

The physician then continues with a further revelation, reminiscent perhaps of Bacha's final feeling for the prince, and of Marpisa's constant attitude toward Turgesius:

Your daughter, whom she bore in hand to love
With such integrity, she did confess
Was as a scorpion to her sight.

- V,v,43-45.

Here the speaker makes known the queen's plot to poison the king and set her son on the throne, the failure of her plans, and her suicide.¹

¹With the first of the above speeches should be compared that of Evadne in The Maid's Tragedy, where the lady says to the king:

I swore indeed that I would never love
A man of lower place; but, if your fortune
Should throw you from this height, I bade you trust
I would forsake you, and would bend to him
That won your Throne; I love with my ambition,
Not with my eyes.

- Act III, (Cambridge ed., 1,31-32).

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

Forsythe has pointed out a number of plays in which are paralleled the Marpisa-Gotharus relationships¹ and the idea of ingratitude to a successful returning commander.²

Aside from suggestions in early novels and plays, The Polititian seems to be one play which may have been affected, however slightly, by the general trend of contemporary historical and political events. Intriguing ministers and ambitious favorites were no novelties at the courts of James I and Charles I; and gossiping Peyton at least blows up smoke with his implication that Buckingham was over-familiar with Henrietta Maria.³ We know, of course, that Peyton is rarely reliable as a historian, but his statement, published in 1652, might at least be taken to indicate that such tales had been current in the mouths of the courtiers of the time. Some of the court-followers may even have recognized in Shirley's play a concealed allusion either to this scandal or a similar one.

Our willingness to admit a possible historical element, however, must not lead us to Norway, despite the setting.

¹R.S.Forsythe, Relations of Shirley's Plays to the Elizabethan Drama, p.177: Titus Andronicus, Henry VI, Part II, The Malcontent, The Mayor of Queenborough, The Revenger's Tragedy, Nero, and Albovine.

²Forsythe, op.cit., p.178: The Young Admiral, Coriolanus, The Loyal Subject, and Albertus Wallenstein.

³E.Peyton, Divine Catastrophe of the House of Stuarts, ii,449.

There seem to be no definite parallels in Norwegian history with any of the incidents in The Polititian, nor are there any attempts on Shirley's part to use any Norwegian local color in the play. Aside from the names of the characters, some of which have a Scandinavian tang, there are apparently no indications of specific reference to Norway or its affairs.

Returning now for a moment to The Polititian and its stage sources, we find that Dr. Robert S. Forsythe has gathered, from the Elizabethan drama at large, a huge number of parallels, act for act, and scene for scene, to every play of Shirley's, including The Polititian.¹ He shows the many sources from which Shirley may have derived hints not only for character, but also for specific and detailed incidents in his plays. Long lists of suggestive characters in other plays have been assembled for such stock types as the "subtle courtly villain",² the "thoroughly wicked unscrupulous woman",³ the "rough blunt soldier",⁴ etc., and for such stock incidents as "attempts at seduction which are indignantly resisted by the woman",⁵ "comparatively peaceful

¹Forsythe, op.cit., passim. For parallels to The Polititian, see pp.179-185; these parallels are discussed under appropriate sections in the notes to this edition.

²Ibid., p.96.

³Ibid., p.98.

⁴Ibid., p.101.

⁵Ibid., p.69.

deaths from poison",¹ "drinking scenes",² the "coming to life (or resurrection) of a person who has been thought dead",³ etc.

Such lists as these are exceedingly helpful for certain purposes, but it seems, at least in the sections in which there are grouped examples of character-analogies that the headings are so general as to be of very limited advantage in determining exact parallels for a definite character. This must of necessity be the case when one deals with an extended number of instances.

It is also obvious that most of the situations and characteristics noted by Forsythe, especially where the illustrations are plentiful, are simply the conventional Elizabethan ones, and that Shirley was to a certain extent following a natural and necessary course in the construction and composition of his work when he "created" characters and situations similar to the ones that had gone before. Clever re-handling and readjustment of the various suggestions he drew from the splendid heritage available to him helped him to add his own distinct contribution to that heritage.

More than the simple fact that certain elements of the work of previous playwrights are re-echoed in his own would be necessary to accuse Shirley of a lack of originality.

¹Ibid., p.73.

²Ibid., p.87.

³Ibid., p.89.

The plays of Shirley came at the end of a great period, and Shirley was not slow to learn theatrical technique. Every character or incident that he borrowed, however, he marked with new distinguishing qualities. He was too skilled a craftsman to do otherwise. His strength lay in his ability to find out fresh combinations for the available materials; this point has been made clear in the analysis of his use of the Urania, where he selected and carefully adapted whatever elements he chose to handle.

II. Background of the Play

The literary background of The Polititian was studied in the chapter on sources. There is no specific historical background by which the play might have been colored. As has already been pointed out, Norwegian history seems to offer no parallels to this drama set in Norway; and there are no definite references to actual historical events of any sort. The setting might have been laid in any country, at any period in which nations were ruled by kings. The political background of the play, however, while also of a very conjectural nature, can be at least in part reconstructed, chiefly from the works of Shirley and from the character-books of the period.

Shirley seems carefully to have avoided taking part in any current political controversy. Whatever political matter is broached in The Polititian, as in any other of his plays, is so generalized as to become merely an expression of conventional sentiment, made up of the sort of subject-matter

that would interest a courtly audience. This may be one reason for the long procession of royal favorites, servile court followers, intriguing ministers, and other types doubtless well known in everyday life at court. Theatrical effectiveness, to Shirley, called for a mirror dulled with a gauze.

The statement of the situation and the method of treating it seem to be so closely related in all of Shirley's evil-minister plays that one might easily draw up a composite plot to include almost all of the varied elements in this type of drama. Such a plot would run somewhat as follows: The weak and lustful king of an unimportant or imaginary country has conceived an affection for a woman not his wife. His desires are furthered and abetted by the intriguing court favorite, who frequently is an accomplice of the very woman with whom the king is in love. The favorite's motives are always explained by his ambition. He invariably seeks the throne, either for himself or one of his relatives, and he often is in love with the queen or the king's mistress. He shows all devotion and loyalty while the king is on the scene; but behind the monarch's back the favorite is secretly plotting murder or general subversion of the state. But his devices are eventually discovered, either through the treachery of one of his underlings, or the change in affection of the lady he loved. His end comes through banishment, poison, or the sword, after the king has been warned

of his machinations. Thus the country has been exposed to grave danger, but has successfully weathered the storm. In some instances, though this is not very frequent, the king himself is included in the wholesale slaying at the end of the last act; there is always an heir, however, ready to take his place. Where he remains alive, the king has managed to control his lust or has found the woman unworthy; and he always promises exemplary behavior for the future.

The wicked minister, sometimes drafted into the drama from real life, was modelled to a certain extent after the prevailing notion of the "Machiavellian" villain - the political man without soul, the conscienceless creature actuated by no other motive than calculating and far-sighted selfishness. That the king whose downfall the villain plotted had every right to his government, Shirley accepted with very little question. The numerous aphorisms on the royal state, like the maxims on general behavior which he included in many of his plays, are somewhat reminiscent of the Senecan sententiae that had so delighted Elizabethan followers of tragedy, and that were so seriously set forth by Jonson as one of the regular offices of a tragic writer.¹

All the old ideas of devotion and duty towards the king are retained and made emphatic by frequent repetition.

¹"To the Readers", prefixed to Sejanus.

Princes are still gods on earth,¹ placed in position by divine right.² After that, every possible aspect of the royal life and of the relationship between monarch and people is brought into play. The Duke of Savoy, for example, understands one of the first obligations of a prince:

I am bound,
In duty, to provide for my succession.
- The Grateful Servant, I,1, (Works, ii,13).

In the first scene of the last act of The Coronation, Leonatus expounds the tribulations and trials of kingship:

A king's name
Doth sound harmoniously to men at distance,
And those who cannot penetrate beyond
The bark and out-skin of a commonwealth,
Or state, have eyes but ravish'd with the ceremony
That must attend a prince, and understand not
What cares allay the glories of a crown;
But good kings find and feel the contrary.
- Works, iii,524.

In the same scene, Leonatus is twice provoked, and twice justifies his actions with maxims:

What are kings
When subjects dare affront 'em?
- Works, iii,527.

¹Love's Cruelty, II,ii, in The Dramatic Works and Poems of James Shirley, edited by William Gifford and Alexander Dyce, ii,215. (This edition is referred to hereafter as Works.) See also The Royal Master, III,ii, (Works, iv,142).

²The Doubtful Heir, II,iv, (Works, iv,304). See also St. Patrick for Ireland, I,i, (Works, iv,373).

When kings
Frown let offenders tremble.
- Works, iii, 527.

The couplet at the close of the play is another commentary of a similar sort:

Though kingdoms by just titles prove our own,
The subjects' hearts do best secure a crown.
- V, iii, (Works, iii, 539).

A few other illustrative passages are as follows:

Princes
Are like the winds, and not to be examin'd
Where they will breathe their favours.
- The Royal Master, I, ii, (Works, iv, 116).

When
Princes break faith, religion must dissolve,
And nature groan with burthen of the living.
- The Imposture, I, i, (Works, v, 184).

Good princes
Punish, not teach us sacrilege.
- The Imposture, II, i, (Works, v, 196).

You are a prince, [sir,] and, in your creation,
But one degree from angels.
- The Imposture, II, iii, (Works, v, 207).

The prince
Can do becoming things, and knows good acts
Are in themselves rewards.
- The Court Secret, I, i, (Works, v, 432).

There's no
Condition more expos'd to care than princes';
Private men meet the force of common stings,
But none can feel the weight of kings but kings.
- The Court Secret, IV, i, (Works, v, 497).

Let us now glance for a moment, with a view to clarifying the position of Gotharus in The Polititian, at Shirley's treatment of the court favorite. Lorenzo in The Traitor suggests a powerful, though unworthy reason why kings tend to create favorites:

'Tis policy in princes to create
A favourite, who must bear all the guilt
Of things ill managed in the state; if any
Design be happy, 'tis the prince's own.
- II,1, (Works, ii,114).

The king's side of the question, with a suitable moral attached, is to be found in the closing lines of The Cardinal:

How much are kings abus'd by those they take
To royal grace, whom, when they cherish most
By nice indulgence, they do often arm
Against themselves! from whence this maxim springs:
None have more need of perspectives than kings.
- V,iii; (Works, v,351).

This very willingness of the playwright to present the arguments for and against the institution of favorites, even though in vague generalization, indicates perhaps that the dramatist was endeavoring to give an impartial picture of the custom; or, perhaps, (and this seems the more likely), that personal opinion took a secondary place where dramatic effectiveness and the exigencies of the plot were concerned.

The court favorite never hesitated to give advice to the king. That was an important feature of his duty and privilege. Frequently he bolstered his advice with a maxim of the sort we have been considering. Gotharus insists that

a king must not be partial to his own blood;¹ Flaviano maintains that

princes are not
Obliged to keep what their necessities
Contract, but prudently secure their states,
And dear posterity.
- The Imposture, I,1, (Works, v,186).

In another speech, the same minister addresses his duke thus:

Princes should fix in their resolves; your conscience
Should be as subject to your will as I am.
- II,iii, (Works, v,209).

Roderigo in The Court Secret is not backward with his recommendations:

Wise princes, that have law and strength about them
Must take all forfeits: he that is too tame
In sovereignty, makes treason his own judge,
And gives a patent to be disobey'd.
- II,i, (Works, v,447).

And again:

Kings must act
And not dispute their maxims.
- II,i, (Works, v,448).

Numerous are the instances in Shirley dealing with general comment on favorites. That the choice of king and people did not often agree is shown by Valerio's speech to Leontio, the

¹See text below, IV,17-18.

favorite in The Duke's Mistress:

What should distract the freedom of your soul?
Kinsman, and only favourite, to the duke,
The people's love too, and these seldom meet.
- I, i, (Works, iv, 196).

Gotharus shows the extent of his influence at court when, after he has received certain advices from Aquinus, he rewards him with a sum of money and adds:

And wherein any power of mine can serve you
I'th Court, command.¹

The chorus of lords in The Cardinal discuss the great power of the favorite, who seems to wield more control than the king himself:

2 Lord. 'Tis not safe, you'll say,
To wrestle with the king.
1 Lord. More danger if the Cardinal be displeas'd,
Who sits at helm of state.
- I, i, (Works, v, 278).

Roderigo in The Court Secret boasts of his importance:

The power, and office
I hold at court is not asleep, my lord,
When any act of grace is done by the king.
- I, i, (Works, v, 438).

The favorite as a hypocritical liar is exemplified by

¹See text below, II, 194-195.

Lorenzo in The Traitor - Lorenzo whose sole ambition is to supplant his kinsman in the throne of Florence:

Heaven knows, I've no particular design
To leap into a throne; I will disclaim
The privilege of blood; let me advance
Our liberty, restore the ancient laws
Of the republic, rescue from the jaws
Of lust your mothers, wives, your daughters, sisters - .
- II,i, (Works, 11,115).

After Sciarrha confesses that he has killed the duke, he is rebuked by the favorite Lorenzo, who was the original instigator of the deed. Lorenzo answers thus when Sciarrha reminds him of his participation in the crime:

I in the practice?
Then let me creep into the earth, and rise
A monster to affright mankind. Sciarrha,
I must abhor thee for it. - Oh my prince!
My dearest kinsman! - may thy hand rot off! -
Treason, treason!
- III,iii, (Works, 11,146).

Similar examples without end might be culled from Shirley's plays to show the various typical characteristics with which the intriguing court minister or favorite was imbued. In addition to the qualities above mentioned, he loved flattery, both in the giving and receiving; he usually possessed a number of servile "creatures", humble followers who were at all times prepared to carry out his nefarious plans. He was generally ambitious of obtaining the crown, either for himself or for someone dear to him. Every possible trick and subterfuge was included in his stock in trade. He had

no scruples against bribery or forgery, rapine, or desperate cruelty. He frequently spoke in riddles, and could, when it was necessary to force his point, even weep heartily.

The politician Gotharus has most of these attributes and a few other special ones. Ambitious to a superlative degree, he will stop at nothing in his effort to gain control of the kingdom. He is well supplied with cringing henchmen, he is lavish in his flattery, he is cruel to his wife. Spreading silver on a willing palm and forging letters are not new tricks to him. A liar and a hypocrite, he frequently confuses his listener by an ambiguous welter of words concealing a second meaning. He has no conscience, nor does he care aught for the world to come; prime among his motives are the notions of present pleasure and private profit. In frequent soliloquies he reveals to the audience his inmost thoughts concerning the unraveling of his plans; he encourages himself when things go wrong, and he gloats when his devices are working successfully. He believes in astrology, and frequently consults the stars. When he is finally hemmed in, he turns out to be a whimpering coward who murders his own accomplice, and offers to reveal a story in return for an extension of life. Crestfallen, he takes refuge in a coffin, and dies there of poison previously administered, before the mob of rebels have a chance to tear him to pieces.

The conventionality of the character and of the use of the term "politician" as a distinguishing sign is borne out

by the frequent recurrence of the type and the expression in the plays of the period and in the character-books. Shirley himself uses the term twelve times. Montalto, for example, the intriguing minister in The Royal Master, is called a "politician" and a "Protean favorite".¹ Mad Ajax, tilting at one whom he believes to be the crafty Ulysses, cries out, in The Contention of Ajax and Ulysses,

Have at thee, politician! dost thou bleed?²

From the seventeenth-century character-books one might draw illustrative comments for almost all of the qualities of Gotharus or any other of Shirley's wicked ministers. Very suggestive is Joseph Hall's "Characterism of the Ambitious:

The Ambitious climbs up high and perillous staires, and never cares how to come downe; the desire of rising hath swallowed up his feare of a fall....Hee can be at once a slave to command, an intelligencer to informe, a parasite to soothe and flatter, a champion to defend, an executioner to revenge: any thing for an advantage of favour. Hee hath projected a plot to rise, and woe bee to the friend that stands in his way.³

John Melton associates projectors and politicians:

¹I, i, (Works, iv, 110).

²Scene 11, (Works, vi, 394); see also Works, i, 325, 334, 362; ii, 155, 380; iii, 101, 327.

³J. Hall, Characters of Vertues and Vices, pp. 153-154.

Projectors! why, what are they? I noted 2. sortes of them: they are your onely, not onely politicians, but directers & plotters of state-busines (or rather continual makers of busines, and trouble to the state governours) without whome the state cannot stand (or rather for whom the state governours cannot stand or rest in quiet.¹

John Stephens in his character of "A simple polititian" portrays a man whose ideas are similar to those of Gotharus:

Briefly, he is a man of this daies profit; he respects nothing without double interest, and that by compulsion. Hee is a weake foe, a weaker friend, or the generall shadow of a wiser man.²

Of "A sicke Machiavell Pollititian" Stephens says that

None is spoken of, so much as a Pollitician neere his death....But I admire how poyson should molest him; because he & poys³ have bene the most assured friends and familiars.

The same politician is none too sanguine in his prospects of future life:

No marvell though he be danted when hee remembers the next world, though in a staggering beleefe: for by the warrant of potions, gloves, sallets, privy stabbs, and false accusers, he hath sent so many thither before him, that hee may iustly feare they will sue an appeale against him.⁴

¹J.Melton, A Sixe-folde Politician, p.93.

²J.Stephens (the younger), Essayes and Characters, p.226.

³Ibid., p.407.

⁴Ibid., p.411.

In the plays of Shirley there are many unworthy counsellors who reflect the generalizations set forth by Nicholas Breton:

An unworthy Counceller is the hurt of a King, and danger of a State...he is a wicked charme in the Kings eare, a sword of terror in the advice of tyranny: His power is perillous in the partiality of will, and his heart full of hollownesse in the protestation of love: Hypocrisie is the cover of his counterfaite religion and traiterous invetion is the Agent of his Ambition: He is...worthie of death in disloyalty to his Sovereigne. In summe, he is an unfit person for the place of a Counceller, and an unworthy Subject to looke a King in the face.¹

In 1631 appeared the character of a "Neuter" in Brathwaite's Whimzies; Gotharus too preferred his joys in this world rather than the next:

Thus hath he liv'd to deceive all the World, and himselfe the most....See how this grand Polititian hath deluded himselfe!...His discourse of Heaven, was as of a matter of complement; his treatie of Earth, as of his choicest continent....Long time hee dispenc'd with Conscience: who now hath vow'd no longer forbearance.²

In the same year another character-writer declared that "A State Polititian" is

¹N.Breton, The Good and the Badde, pp.5-6.

²R.Brathwaite, Whimzies, pp.104-106.

a great man deeply read in the mysteries of iniquity....One, whose much study hath cald him to more care than Conscience, that whatsoever by Power and Project he atchieves and accumulates to himselfe; his pretence is still for the good of the Commonweale: For the safety wherof he watcheth as a Foxe for his prey....In a word, he climes up with much cost, staggers there with many cares, and commonly falls with more feares.¹

Junius's Sinne Stigmatizd, which contains among other matter for the fostering of virtue a curious scrutiny of the "Cunning Polititian", maintains that the godly "are wiser then the most cunning Politician that lives". But politicians

are so politicke, that no man shall be able to determine, either by their gesture, words, or actions, what they resolve; for their words, like an Italian Torch, will prove your bane, when they seeme to give you most light, and best direction....And what is the summa totalis of all, but this, Faux-like, they project other mens over-throw, purchase their owne: neither hath any man been wise to doe evill, but his wisdome hath had an evill end.²

Another suggestive point, particularly in its relation to Gotharus and Haraldus, may be drawn from the same volume:

The politick worldling, and cruell oppressor, can finde in his heart to goe to Hell for another; he will damne his owne soule, to leave his Sonne rich.³

¹F.Lenton, Characters, character 1. (Pages unnumbered).

²R.Junius, Sinne Stigmatizd, pp.613-619.

³Ibid., p.629.

An anonymous writer gives the following characterization:

A Politick Is one that makes Heaven bow to Earth; he placeth his summum bonum in Earths felicity, and depends on no other Providence but the reach of his own brain....All his discourses are obscure and ambiguous; like the Devils in the Delphick Oracle; you may understand the words, but not the meaning....All his actions are tipped with fair Pretences, yet are directed to himself....In a word, he is one that loves no man, but with a reservation; nor will trust any; nor indeed any wise man him, farther then he sees him.¹

Bearing in mind the qualities of the politician just noted, I now proceed to outline in brief review the various features of the character as portrayed by Gotharus. His very first appearance on the stage shows him in arrogant mood: he has frowned upon some petitioners even before they came within speaking distance.² In his first speech he curses the prince's victory and reveals that he has been plotting the death of Turgesius.³ As the first act proceeds, Gotharus proves cruel to his wife, and then announces to the audience in a soliloquy that he does not love her, but is interested rather in the queen and control of the kingdom.⁴ In a discussion with Haraldus, he tries to instill into the boy a desire for power and the throne; but Haraldus is so far from interested that Gotharus begins to wonder if Haraldus is really his son, as Marpisa has declared. In the course of the dialogue,

¹Two Essays of Love and Marriage, pp.63-67.

²See text below, I, 24.

³Ibid., I, 28 ff.

⁴Ibid., I, 189-203.

Gotharus explains to Haraldus that the boy's horoscope favors a glorious fate; but Haraldus asserts simply that astrological books are above his reading.¹ In a series of ardent speeches to Marpisa, Gotharus implies that he stands in no need of conscience, and that he is interested in present pleasure and private profit:

Let weak Statesmen think of conscience,
I am arm'd against a thousand stings, and laugh at
The tales of Hell, and other worlds, we must
Possess our joyes in this, and know no other
But what our fancy every minute shall
Create to please us.

- I, 317-322.

There are no limits to what he will do to gain his ends:

a thousand forms
Throng in my braine, that is the best, which speeds,
Who looks at Crowns, must have no thought who bleeds.

- I, 335-337.

In the second act Gotharus turns hypocrite and says he is happy that the prince and Olaus are victorious and in good health.² Then he bribes Aquinus with "the price of a new armour" and the promise of favor. In a soliloquy he reveals the progress of his plans and his intention of forging letters to the king which shall undermine Turgesius's character.³

Once the king has received the counterfeit letters, .

¹Ibid., I, 218-226. ²Ibid., II, 188-190. ³Ibid., II, 234-246.

Gotharus loses no time in pressing the point. His ardor in defaming the prince extends so far that it leads him into metaphors:

Have you not seen a great Oke cleft asunder,
With a small wedge cut from the very heart
Of the same tree?

- III, 255-257.

Aquinas enters, the king leaves, and Gotharus addresses the soldier in what Gifford called a "long-drawn perplexed tissue of sophistry".¹ It is true enough that the words, though they read quite smoothly, are very obscure and ambiguous. The outcome of the situation, however, is that Gotharus enlists Aquinus to murder the prince. Meanwhile, rumor has informed Olaus and Turgesius that the queen was raised to her position by the influence of Gotharus, and that he is being repaid with "fair conditions".²

In the beginning of the fourth act, Gotharus prods the king and rebukes him for weakening in the design against Turgesius. Later he charges Turgesius and Olaus with the mutiny of his own making, but even this he does not complete without a sanctimonious speech:

Good heaven knows,
How willingly I would sacrifice my selfe,
To do a grateful service to the Prince.

- IV, 109-111.

¹Works, v, 130, note.

²See text below, III, 477-479.

Once the murder is accomplished, or seems to be accomplished, the favorite smacks his lips and is exultant.¹ When he learns that Haraldus is dead, however, he bewails in another soliloquy the unfortunate issue of his plans, for now he cannot benefit by Turgesius's death.² He is still cruel to Albina, and would even murder her, but is prevented by news that the mob is approaching for its revenge.³ Later he kills his own creature, Sueno, in an effort to save himself. Then he appears at the house of Olaus, and humbles himself to the extent of taking refuge in the coffin that had been prepared, supposedly, for the body of the prince.⁴

In the last act, the king finally comes to understand the true nature of his favorite. The mob have meanwhile seized the coffin, but they find Gotharus dead. Later Marpisa confesses that she has poisoned him in revenge for the death of Haraldus.⁵ The last mention of Gotharus is fittingly made by Marpisa, who says, as she regards her box of poison:

This box was ever my companion,
Since I grew wicked with that Polititian,
To prevent shameful death.

- V, 300-302.

¹Ibid., IV, 181-192; IV, 189-192. ²Ibid., IV, 322-330.

³Ibid., IV, 381-393. ⁴Ibid., IV, 502-510. ⁵Ibid., V, 280-285.

Almost all of the traits of the favorite, it seems, have been mentioned and described in the character-books. Lack of conscience, ambiguous speeches, present pleasure and private profit, hypocrisy, murder, and all the rest have been carefully set down and repeated time and again. The very essence of the corrupt adviser seems to have been understood so thoroughly that it became a matter of decorum to represent him in just this way.

The wicked favorite or adviser whose intrigues are successful enough to influence the action of a play is necessarily accompanied on the stage, as in real life, by a monarch who shows signs of weakness. This weakness in the king, frequently portrayed by Shirley, may be inherent, or it may be induced by the ruler's lustful inclinations. Often the king, goaded by his wicked adviser, will become a tyrant in order to further his own private passions. This is exactly the situation as we have it in The Polititian, where the king of Norway loses sight of his country's welfare in his all-consuming desire to please Marpisa and to sway Albina. When he is counselled by Olaus - good counsel this time, from an honest man - to divorce his newly-acquired queen, he answers in a rage:

Not, not
 To save thy soule, my sonnes life added
 To thine, and lives of all the Army shall
 Be divorc'd from this world first, you are my fathers
 Brother, and if you love my sonne, your pupil,
 So hopeful in your thoughts, teach him to come
 More humbly to us, without thought to question
 Our marriage, or i'll find a chastisement
 For his rebellious heart, we will.

In the fourth act, the king not only consents to the murder of his son, but even thanks Gotharus for contriving the means:

And I wo'not shake
With horror of the wound, but meet my safety
And thank my best preserver.

- IV, 33-35.

But the most pitiful revelation of the king's real weakness comes at the beginning of the last act, where he is being taunted by Marpisa. First the once proud monarch cries out in distress:

OH I am lost, and my soul bleeds to thinke
By my own dotage upon thee.

- V, 1-2.

To which the queen replies:

I was curst
When I first saw thee, poor wind-shaken King!

- V, 2-3.

Mutual reproof and condemnation follow. Marpisa blames the king for poisoning "her sweet peace"; he answers by comparing her to a dragon. Marpisa retorts with a laugh, and calls him "dotard" and murderer of his son. When Hormenus enters for a moment to announce that the army have joined Olaus, Marpisa laughs again, calls the king a coward, and threatens to kill him. The contrast between the strength of the woman, even with the pangs of death upon her, and the feebleness of the man is made quite clear in their next speeches:

Qu. I am mistress of my fate, and do not feare
 Their inundation, their Army comming,
 It does prepare my triumph, they shall give
 Me libertie, and punish thee to live.

Ki. Undone, forsaken, miserable King!
 - V,41-45.

When the king enters again, he is a sorry figure:

To whom now must I kneel? where is the King?
 For I am nothing, and deserve to be so.
 - V,126-127.

Then follows his long speech about the miserable fate of kings and the cares of government. Finally he offers his crown to Turgesius, but the prince refuses it, out of loyalty to his father.

Like the king of Norway, the dukes in Love's Cruelty and The Duke's Mistress are willing for a time to forsake good government for lust. In The Traitor, the duke of Florence meets his death at an assignation, so far is he led from the paths of virtue by his interest in Amidea. Vice for the Duke of Florence was folly, for it made him weak and brought about his downfall. His favorite, Lorenzo, has killed him.

The weak monarch in The Young Admiral is the king of Naples, and the malicious adviser his son Cesario, who seems to have an overwhelming influence on the king. After he has allowed Vittori to leave the country, though in banishment, the ruler is strongly berated by his son, who says, in answer to the question "What's to be done?":

Done! you have undone all;
 Betray'd the crown you wear; I see it tremble
 Upon your head: give such a license to
 A rebel! trust him abroad to gather
 Strength, to the kingdom's ruin!

- II,i, (Works, iii,112).

Such disrespect for the monarch, even though coming from his son, is not frequently to be found in the plays of the period. Only a weak ruler, indeed, would have borne it and allowed himself to be persuaded even more forcefully to adopt the point of view of his son, whose sole motive is jealousy of Vittori's mistress.

The duke of Mantua, in The Imposture, confesses to Leonato that he has been the weak tool of the wicked favorite Flaviano,

Who us'd my power to advance his own ambition
 To your dishonour.

- V,v, (Works, v,266).

The comparative strength of favorite and king in The Cardinal, where the will of the king throughout is easily molded by the adviser, has already been pointed out in the words of two of the characters in the play.¹

In actual court life favorites had been known for many generations; and when popular historians began writing in the spirit of the following note, to what extent might not a playwright employ the idea?

¹See above, p.33. For a parallel list of weak or lustful monarchs, see Forsythe, op.cit., p.100.

What shall I say more? Did not King James his minions and favourites rule the kingdom in the person of the king, who were five in number, since his approach upon English ground? to wit, Sir George Humes, Earl of Dunbar, Sir Philip Herbert, after Earl of Montgomery and Pembroke, Sir James Hayes, Earl of Carlile, and Sir Robert Car, Earl of Sommerset, who defiled his hands in Overbury's death;...Sir George Villiers, after Duke of Buckingham, who by his greatness vitiated many gentile and noble virgins in birth.¹

A further manifestation of interest in court life was the frequently employed device of railing at court evils and affectations. The very existence of such characters as Sueno and Helga is a subtle implication that flattery and self-seeking are vices not unknown at court. Nor is blunt Olaus bashful in telling Marpisa, after she has made an eloquent speech in her own defense, about the state of affairs at court:

Although we ha'not the device of tongue
And soft phrase Madam, which you make an Idol
At Court, and use it to disguise your heart,
We can speak truth in our unpollish'd words.²

- III, 40-43.

Foscari in The Grateful Servant speaks of the court as a place

where men are but deceitful shadows,
The women walking flames.

- I, ii, (Works, ii, 19).

¹E. Peyton, Divine Catastrophe of the House of Stuarts, ii, 352-353.

²See also III, 60-64; and note Shirley's remarks on flattery, a "court sin", in the dedication to The Maid's Revenge, (Works, i, 101).

In The Traitor, Sciarrha explains the pleasures of court life to Amidea:

What do great ladies do at court, I pray?
 Enjoy the pleasures of the world, dance, kiss
 The amorous lords, and change court breath; sing; lose
 Belief of other heaven; tell wanton dreams,
 Rehearse their¹ sprightly bed-scenes, and boast, which
 Hath most idolaters; accuse all faces
 That trust to the simplicity of nature,
 Talk witty blasphemy,
 Discourse their gaudy wardrobes, plot new pride,
 Jest upon courtiers' legs, laugh at the wagging
 Of their own feathers, and a thousand more
 Delights, which private ladies never think of.

- II,i, (Works, ii,117).

In Love's Cruelty, Eubella implies that modesty is out of fashion at court.² Sophia in The Coronation gives a satirical character of a courtier in her playful description of Arcadius, who, she says, spends all his time on his carefully arranged clothes, his hair, his sweet pomatum, his love for fiddling and dancing.³ Seleucus in the same play advises the following procedure as a step towards advancement at court:

Hark you; can you tell
 Where's the best dancing-master? an you mean
 To rise at court, practise to caper.

- III,ii, (Works, iii,494).

¹their] Old copy "your". (Gifford's note.)

²I,ii, (Works, ii,200).

³I,i, (Works, iii,470).

The court setting and situations in many a late Jacobean or Caroline play, including The Polititian, might easily have made appropriate as a prologue the following poem "Upon the Authors Discourse and Observations concerning the whole Reigne of King James, and part of King Charles", prefixed to one of ^{Sh}Anthony Weldon's historical works:

Reader, here view a picture of our times
 Drawn to the life; the foulest secret crimes
 Discover'd, with their authors: Tricks of state,
 To create guilty soules, the peoples hate,
 The princes feares: favourites rise and fall;
 Greatnesse debauched, gentry slighted all,
 To please those favourites, whose highest ends
 Were to exhaust the state, to please their friends.
 View the Isles first monarch dead, the second's breath,
 Prerogatives sole life, the kingdomes death.¹

In all of Shirley's evil-minister plays, the crafty court favorite proceeded by underhanded and sly means. He whispered in the king's ear, and the king obeyed, for better or for worse. How much of the spirit of the situation Shirley drew from the character-books, how much from political treatises, how much from popular "Machiavellian" notions, and how much from observation might be difficult to determine with any degree of certainty. Yet it would seem that all of these factors played their parts in supplying details and a background for the characters connected with govern-

¹A.Weldon, Court and Character of King James, 1,307.

ment, for the ragioni di stato, and for the further political elements in The Polititian, as well as in the other court plays of Shirley.

III. Construction of the Play

A detailed examination of the structure of the play reveals a carefully ordered plan of development. Though there are occasional brief digressions or episodic interludes, the entire action is woven about a single plot. The various threads are cleverly displayed and just as cleverly gathered together: Shirley's own words on the handling of plot seem quite definitely to be given life in The Politician:

A poet's art is to lead on your thought
Through subtle paths and workings of a plot.
- The Cardinal, prologue, (Works, v, 275).

The opening lines of the first act are packed with information, including characterizations of Marpisa, Gotharus, and Haraldus, and an exposé of the condition of affairs at court. This is the start of a series of rapidly moving and well-motivated exits and entrances, during the courses of which are introduced all the major characters belonging to the forces of evil, and a number of minor characters. With Marpisa's announcement that Turgesius is returning victorious

and that she fears for her standing at court comes the first hint of the approaching conflict. The audience has begun anticipating, and Mr. Probee's approbation of the first act of Jonson's The Magnetic Lady, as expressed in the chorus to that play, would apply also to The Polititian:

Well, boy, it is a fair presentment of your actors; and a handsome promise of somewhat to come hereafter.

The second act is devoted in large measure to an elaboration of what has already been mentioned or hinted at. Aquinus enters into the complication by appearing to be the tool of Gotharus. Haraldus overhears Hormenus and Cortes as they discuss the relations between Gotharus and Marpisa; the boy is led to believe that he is a bastard. This is the first instance, let it be noted, in which the plot is affected by chance. The brief appearance of Olaus marks the introduction of all the major characters except Turgesius, who is not brought before the audience until the last part of Act III.

The trouble between the two sides almost comes to a head in the third act when Olaus rages against Marpisa and when the king, presented with the forged letters, is confirmed in his determination to oppose the prince and his uncle:

He threatens us, if we proceed with his
Command and power i'th Army; raise new Forces
To oppose 'm, and proclaime 'm Rebels, Trayters -
- III, 156-158.

Turgesius first appears among his soldiers at the end of

the third act. By this time the audience has made the acquaintance of all the characters, and has been amply prepared for a resolution of the plot. King, Gotharus, Marpisa, Helga, and Sueno belong to the forces of evil. Allied with them through kinship are Haraldus and Albina; apparently of their number is Aquinus. Opposed to this group are Turgesius, Olaus, Reginaldus, and the honest courtiers, Hormenus and Cortes. These two, by their speeches, have shown that their sympathies lie with the prince, even though their regard for the king (inspired, no doubt, by tradition) causes them to stay by him despite his injustice to his son.

Gotharus and Marpisa are confirmed in their wickedness. From the first their characters have been plainly portrayed, and from the first it has been clearly understood that to them will come the main prize if their plans triumph. But their hopes rest to a large extent upon Haraldus, who must be egged on to accept any possible future advancement. Gotharus has started the boy's re-education with the drinking party. The weak king is so blinded by his lust for Marpisa that he fails to perceive the true nature of his minister and is willing to follow any suggestions that will lessen the opposition of his son and uncle. Albina is buffeted about: she has been married to Gotharus, who does not love her; the king, who tried to make an Evadne of her, and whose advances her honor will not allow her to accept, makes her miserable with his attempts. She is a sorrowful,

pathetic creature who was born to suffer in the defense of virtue. Sueno and Helga are servile puppets prompted by hope of gain, but they will be satisfied with a much smaller reward than Gotharus. They play the spaniels who beg at the master's table and are greeted sometimes with sweets, sometimes with kicks. Aquinus so far is really a conundrum. Ostensibly he is serving Gotharus, but there are hints that he is really honorable. On the loyalty of Aquinus turns the development of the plot.

The forces for good are not nearly so complex as those of the opposing side. Olaus is a blunt soldier who says what he means, no more and no less. Tact and subtlety are quite foreign to his make-up. Turgesius is the honest prince of frank and open nature. He will trust his life to the name of soldier, he loves his father dearly always. His much-exploited uprightness extends almost to naïveté. Cortes and Hormenus are part of the balancing power in the court. Reginaldus is but an Olaus in miniature.

At this point it would appear that Gotharus is about to triumph. There seems to be no reason why the plans for murdering the prince and Olaus should not be successful. After these murders it would be a simple matter to have Haraldus named heir to the throne.

In the beginning of the fourth act the king is convinced by his minister that the prince must die. News of Turgesius's approach is tempered by announcement that Haraldus is dying.

Here was an unlooked-for turn! Marpisa is distracted,
Gotharus and the king are distressed:

Go. The Devils up in arms, and fates conspire
Against us.

Ki. Mischiefes tumble like waves upon us.
- IV, 52-53.

This is probably the turning point in the action; henceforth
the forces of good are in the ascendant.

Before the walls of the city Gotharus charges Turgesius
with having sent the threatening letters to the king. The
prince of course knows nothing about these, for Gotharus
himself has written them. The king appears and orders the
prince to dismiss his soldiers. This done, the king, well
instructed in his part, agrees to receive his son:

Descend Gotharus and Aquinus
To meet the Prince, while he contains within
The piety of a Son, we shall imbrace him.
- IV, 173-175.

Then follows action. A pistol is discharged, Turgesius falls,
Aquinus appears, and Olaus wounds Aquinus. Gotharus is
elated and Olaus calls the king a murderer, but the king
feels that he needs no more than a tear to quench his grief.
Haraldus dead, Marpisa receives little comfort from the news
that the king's son too has died and that Helga is to be
hanged. Hormenus reports that the populace have burst into
open rebellion to revenge the murder of Turgesius.

Marpisa, having placed the blame for the death of her son

upon Gotharus, determines to punish him, and soon finds the opportunity, by giving him poison under the guise of medicine. Gotharus's attempt to shoot Albina for having discovered him with the queen is frustrated by news that the rebels have assailed the house. To help make good his escape, Gotharus exchanges clothes with and then murders Sueno. When the politician goes to Olaus's house and begs shelter and protection from the onrush of the multitude, Olaus suggests a means:

You cannot be safe here,
 Their rage is high, and every doore
 Must be left open to their violence,
 Unlesse you will obscure you in this Coffin,
 Prepared for the sweet Prince that's murder'd,
 And but expects his body which is now embalming.
 - IV, 502-507.

Olaus has known for some time that neither the prince nor Aquinus was really hurt, but he is now playing diplomat. The rebels, when told by Olaus that the coffin contains the body of Turgesius, to which the king has refused burial, resolve to bury the prince themselves and march off toward the great tombs.

Of all the acts in the play, the fourth is perhaps the most interesting, as it is certainly the liveliest. Its length is compensated by the fact that it contains almost all of the action in the entire play. Every character has undergone a crisis of some sort. The audience is left in complete mastery of the situation, and understands that a

short fifth act will finally dispose of the various personages and bring to each one his due.

In the opening dialogue of the last act, the king realizes that he is undone, while Marpisa taunts him with his weakness. There are no more illusions between them. Meanwhile the rebels, marching along before the palace, suddenly recognize Turgesius. Examination of the coffin reveals that they have been carrying Gotharus - dead. When the king enters, he is surprised to see his son alive. King, prince, and uncle are reconciled. Albina, seeking Gotharus, is told that he is dead, and swoons over his body. Turgesius declares that he will court her, for her devotion and faithfulness have shown that she is worth a prince. In a last splendid scene, Marpisa confesses that she has killed Gotharus with poison, and then promptly dies herself of the same poison. When the king offers Turgesius his crown, the prince, still ultra-loyal, insists that his father retain it:

Sir, do not wound your Son, and lay so great
A staine upon his hopeful, his green honour,
I now enjoy good mens opinions,
This change will make 'em think I did conspire,
And force your resignation, were it still
By justice and your selfe, it shall not touch
My brow, till death translate you to a Kingdome
More glorious, and you leave me to succeed,
Better'd by your example in the practise
Of a Kings power and dutie.

- V, 327-336.

Aquinas is rewarded with the position of captain of the guard, the soldiers are given extra pay, and the king and prince, with their uncle, enter upon a new era at court. Shirley has carefully disposed of all but one of his characters: only

Reginaldus remains unremembered.

The forces of good have triumphed, but it cannot be said that they have conquered the forces of evil. Rather has the evil worn itself out by tension from within. Gotharus arranged the debauching of Haraldus, but he did not expect that it would lead to a fever and consequent death. This may be called purely a matter of chance, just as it was chance which led Haraldus to overhear the conversation in which he was described as a bastard. The effect of this non-human interference was disastrous, and tragedy arises from the fact that a man has inaugurated a series of events which should have drawn to the conclusion he had planned, but over which he has lost control through an accident which could not have been foreseen. Only the death of Haraldus, with the consequent change in affection of Marpisa, could have caused the downfall of Gotharus; this disaster, with the accompanying death of Marpisa, marked the revenge which society has taken upon two individuals who dared defy its laws.

The actual catastrophe, which finds its beginning in Haraldus's death, is spread over the last half of the fourth act and the entire fifth act. Helga is hanged shortly after Haraldus dies. Gotharus is poisoned, but does not die until he has murdered his follower Sueno. Marpisa's suicide represents the final destruction of the evil force in the play, for Albina, relieved of the necessity of loyalty to her husband, has been released to the forces of good.

The dire fate of the evil characters in this play is not the result of a gradual growth of weakness. Gotharus and Marpisa are static characters. They are quite obvious throughout the play, and show very little change, perhaps because they are so well known to start with, perhaps because Shirley's is the tragedy of situation rather than the tragedy of character. In The Politician, theatrical display takes the place of spiritual conflict, despite the constant moaning of the king that his soul is in turmoil. Consequently we are greeted with such scenes as the debauching and death of Haraldus, the murder of Sueno on the stage, the various coffin episodes, and the deaths of Gotharus and Marpisa. But there is at no time an inner struggle in the minds of any of the characters. The evil ones are simply wicked, and understand and accept the fact. Their course of action was prepared for them, and ostensibly could have led but one way - to success, but the unforeseen chance element entered, and as by a single torrent they were all engulfed. The virtuous characters are, with the temporary exception of Aquinus, even more frankly obvious. They are disciplined, of course, by the fact that they have a great deal at stake, and are in constant danger of losing everything.

Shirley employed the common device of setting his characters in juxtaposition, the weak opposite the strong, the strong opposite the weak. Thus the king and Haraldus are placed in constant contrast with Gotharus; blunt, firm-willed Olaus is quite different from soft-spoken and mild Turgesius.

Aquinas and the honest courtiers reveal all the more convincingly the cringing servitude of the creatures Helga and Sueno. No contrast in the play is more pointed than that between Marpisa and the gentle Albina.

That the play maintains interest as well as it does is due in no little part to the conscious craftsmanship with which Shirley has labored. He felt that composition was no simple task, if we may believe that the author himself is talking in the prologue to St. Patrick for Ireland:

For your own sakes, we wish all here to-day
 Knew but the art and labour of a play;
 Then you would value the true muses' pain,
 The throes and travail of a teeming brain.
 - Works, iv, 365.

At any rate, the events in The Polititian race steadily onward towards their logical, if not impassioned conclusion, in the course of what must at most have been but one natural day. The time element in the play cannot be determined with certainty. The only specific reference comes at the end of the drinking scene, where Haraldus suggests going to bed, but this does not necessarily imply a late hour.¹ It is possible for the action of the play to have taken place in no more time than the three hours or so necessary for presentation. There are no long distances to be traversed: everything seems to happen in or around the capital. Shirley

¹See text below, III, 439-440 and 446-449.

observed the unities - frequently with liberal interpretation, however - in almost all of his dramas.

Shirley appears, in the main, to have carried out the promises made in the prologue to The Doubtful Heir with regard to the features of the play:

No shews, no dance, and what you most delight in,
Grave understanders, here's no target-fighting
Upon the stage, all work for cutlers barr'd;
No bawdry, nor no ballads; this goes hard;
But language clean; and what affects you not,
Without impossibilities the plot:
No clown, no squibs, no devil in't.

- Works, iv, 279.

The Polititian contains but one dance, no "work for cutlers", and none of the other barred devices. The language is studiously "clean" and free from coarseness;¹ and despite the charges of Genest and Schipper to the contrary, the plot is entirely free from inconsistency or impossibility.²

It may be asked whether Shirley's methods and treatment of subject matter in The Polititian are paralleled to any extent in his other plays. Whatever generalizations may be drawn from the texts of the plays themselves are tabulated by Forsythe.³ Singleness of plot, subordination of the love

¹For other protestations of clean language, see the dedication to The Polititian, and Works, iii, 458 and iv, 191.

²J. Genest, Some Account of the English Stage, ix, 562; J. Schipper, James Shirley, p. 250. See notes on III, 506 ff. and iv, 290, 309 ff., and 464 ff. for refutation of these charges.

³For a discussion of these generalizations, see Forsythe, op. cit., pp. 48-64.

element, triumph of virtue, freedom from grossness, and prominence of contrasts are among the general characteristics of Shirley's plays.

Only a few indications may be found of Shirley's critical theories. It is not possible to prove that Shirley followed any set laws. He was a practical playwright who tried to read the desires of his audience and who observed whatever rules seemed to suit the needs of the play at hand; he never, so far as appears, consciously distorted a play simply to make it conform with one law or another. His tragedies deal for the most part with people of noble birth and high rank, and end in a series of deaths and misfortunes. In Shirley's time, and since the days of early Renaissance criticism, this was the accepted fashion.¹

Where Shirley speaks objectively on the drama, as in his commendatory poem prefixed to Richard Brome's A Jovial Crew, he notes the qualities which make the good playwright, rather than the rules which make the good play:

Learning, the file of poesy, may be
Fetch'd from the arts and university,
But he that writes a play and good, must know,
Beyond his books, men and their actions too.
- Works, vi, 511.

With this should be compared the much more important document,

¹J.E.Spingarn, A History of Literary Criticism in the Renaissance, p.61 ff.

Shirley's preface to the Beaumont and Fletcher folio of 1647.

The composer of plays, says Shirley,

must have more then the instruction of Libraries
(which of it selfe is but a cold contemplative
knowledge) there being required in him a Soule
miraculously knowing, and conversing with all man-
kind, inabling him to expresse not onely the
Phlegme and folly of thick-skinnd men, but the
strength and maturity of the wise, the Aire and
insinuations of the Court, the discipline and
Resolution of the Soldier, the Vertues and pas-
sions of every noble condition, nay the counsell
and characters of the greatest Princes.¹

It is made clear in The Polititian that Shirley's art was based on an understanding of men and their actions. In his manipulation of book material, Shirley was always adept at putting something of the sparkle of life into the characters he finally placed on the stage. The wide variety of types treated, each in an apparently authentic manner, and the prominence of court scenes and intrigues, provide ample evidence that Shirley was following his own dictates.

The compliment which Shirley offers to the works of Beaumont and Fletcher might easily, perhaps, have been extended to himself:

You may here find passions raised to that excel-
lent pitch and by such insinuating degrees that
you shall not chuse but consent, & go along with
them, finding your self at last grown insensibly
the very same person you read, and then stand

¹See p.xi of the first volume of Beaumont and Fletcher in the Cambridge edition.

admiring the subtile Trackes of your engagement.
Fall on a Scene of love and you will never believe
the writers could have the least roome left in
their soules for another passion, peruse a Scene
of manly Rage, and you would sweare they cannot
be exprest by the same hands, but both are so ex-
cellently wrought, you must confesse none, but the
same hands, could worke them.¹

¹Ibid., p.xii.

IV. Tragedy or tragi-comedy?

Though the title-page to The Polititian describes the play as a tragedy, this ascription has sometimes been ignored in discussions of the play; Dibdin, Neilson, Radtke, and Schelling, in fact, freely name the play a tragi-comedy.¹ The doubts implied here are perhaps actuated partly by the more or less happy ending for the virtuous, and the presence of certain comic episodes, though these latter are hardly enough in evidence to be given the distinction of sub-plot; then too, it must be remembered that the above-named critics are using the term "tragi-comedy" in a modern rather than Elizabethan sense.

Giraldi and Guarini, among other early critics, held and

¹C.Dibdin, Complete History of the English Stage, iv,45; Neilson in C.H.E.L., vi,225; S.J.Radtke, James Shirley, p.54; F.E.Schelling, Elizabethan Playwrights, p.264. Those seventeenth and eighteenth century instances in which the play is listed as a comedy are probably misprints or scribal errors.

diffused definite theories with regard to the tragedy of happy ending.¹ Aristotle's tragedy with "a double thread of plot and also an opposite catastrophe for the good and the bad"² was taken by the Italian critics and perhaps also by Shirley as the strongest ancient counterpart for the tragedia di lieto fin; and Guarini himself, one of the earliest defenders of tragi-comedy as a dramatic form, admitted the tragedy of double ending.³ These critical dicta would class The Politician, or indeed any play which bore similar features, as a tragedy rather than a tragi-comedy.

Let us for a moment examine the qualities of The Politician in the light of The Faithful Shepherdess preface "To the Reader", a critical document which may have been, to Shirley, more important than any other in regard to the distinctions of tragi-comedy. Prince Turgesius, the king, Olaus, and various other characters survive at the end of the play and seem destined to a prosperous future; but death has taken its toll of Gotharus, Marpisa, Haraldus, Sueno and Helga. Gotharus, it must be remembered, is the tragic hero of this drama. Marpisa, the villainess, meets her just punishment, and

¹For an adequate review of this subject, see F.Ristine, English Tragi-comedy, pp.1-59; for a passing mention of Guarini in The Grateful Servant, see Works, ii,35.

²Aristotle, Poetics, XIII, (tr.S.H.Butcher, p.47).

³G.B.Guarini, Compendio della Poesia Tragicomica, pp.261-262; the tragedy with a happy ending is distinguished from tragi-comedy also by the modern critic, F.Brunetière, in Revue des Deux Mondes, vi (1901), p.143.

Haraldus, in himself a virtuous character, yet connected with the evil side by various ties, dies of his fever. Of the two court-parasites, one is hanged and the other stabbed to death by Gotharus. Yet a tragi-comedy, says John Fletcher, in the first English critical statement on plays of this genre, is so called "in respect it wants deaths, which is inough to make it no tragedie, yet brings some neere it, which is inough to make it no comedie".¹ Clearly The Polititian cannot be admitted as a tragi-comedy on the grounds of "wanting deaths".

Fletcher's "bringing some near death" might be applied to Turgesius and Aquinus, both of whom are recovered from supposed-death. But it must be pointed out that these, at most but secondary characters, are not the heroes of the play. In The Polititian the reader is much more interested in the wicked than the virtuous characters; the good people who remain alive at the end of the play are completely overshadowed by the doom which has fallen upon the exponents of evil. Besides, the final revelations show that the prince and his honest captain remained quite unharmed, that Aquinus never intended to murder Turgesius, and that neither was brought so close to death as appearances might have indicated.

In another portion of his preface Fletcher says that a "tragic-comedie is not so called in respect of mirth and

¹Fletcher, Works, 11,522; (Cambridge edition).

killing";¹ in other words, a play containing humorous passages or characters along with its "killings" is not necessarily to be designated as a tragi-comedy. The modern critic, too, will agree on this point.²

In The Polititian, the comic elements serve principally to make more grim the tragic situations underlying the entire play. At the beginning of Act II, with the entry of Sueno, we find the first humorous touch.³ The fop is called upon to amuse the king, but fails and is rewarded with a beating. The situation is hardly amusing; its dramatic or theatrical purpose seems to hinge on the emphasis of the very melancholy condition of the king. The beard-pulling incident and further beating in Act III is a bit more funny; besides the brief comic relief it serves to characterize the irascible and violent soldier.⁴ This is the closest Shirley comes towards making a concession to the groundlings. But the episode is at once incorporated in the serious business of the play when the beatings are reported to the king. There

¹Ibid.

²For example, M.Chelli, who says (Drame de Massinger, p.84): "Il faut surtout retenir que la tragi-comédie n'est pas constituée par une combinaison d'éléments tragiques et comiques; nous savons du reste que la juxtaposition de ces éléments existe dans le théâtre élizabéthain et qu'il n'y a pas de tragédie proprement dite qui n'ait ses aspects comiques".

³See text below, II,1-15.

⁴See text below, III,95-115.

is nothing laugh-provoking in the drinking scene of Haraldus and the fops.¹ This scene, of course, is vitally connected with the main plot of the play and carefully woven in the chain of development. Helga's humorous remarks just before his sentence to death in Act IV are closely intertwined with the preceding events.² The rebels' demanding the limbs and clothes of Gotharus in Act V serves to heighten the tragic effect of the scene by indicating in a striking way, before Marpisa has had an opportunity to confess, the real manner of the politician's death.³

Thus it is seen that whatever comic interest appears in the play is always closely interlaced with the tragic and more serious element. There have been no boors of low estate, no meaner folk to amuse by their outlandish language or their curious antics unrelated to the major plot. Shirley has refrained, in accordance with the spirit of his dedication to Walter Moyle, from "scurrility, and under-wit", and has written a play wholly free from "the stains of impudence and profanation".⁴

Shirley seems to have been scrupulously careful in the

¹See text below, III, 374-450.

²See text below, IV, 303-308.

³See text below, V, 105-124.

⁴See text below, Dedication.

designation of his plays as comedies, tragedies, or tragi-comedies. Only four, The Doubtful Heir, The Imposture, The Court Secret, and The Gentleman of Venice were printed under the last heading. Each of these plays follows the Fletcherian formula perfectly, in wanting deaths and in bringing some near it. Not a single character is killed, but many of the heroes narrowly escape death, as Ferdinand and Rosania in The Doubtful Heir, Carlo and Manuel in The Court Secret, and Florelli in The Gentleman of Venice. In Shirley's tragedies, on the other hand, many of the principal personages lose their lives. It seems that there is every reason to hold with Shirley in regarding The Polititian as a tragedy rather than a tragi-comedy.

V. Imagery

My study of Shirley's imagery, the results of which I present here in brief outline, is based primarily upon an analysis and classification of all the images in The Politician, some two hundred by actual count. By "image" I mean direct pictorial representation or figure of speech. Most of the figures of speech are metaphors and personifications; I have noted only seven or eight similes. Comparison with Shirley's other plays, which I have read with this purpose in mind, shows that the imagery of The Politician may be regarded as typical of Shirley.

The range of imagery in this play seems to have been confined, in large part, to the conventional figures of the time, supplemented by the material to be drawn from a careful observation of daily life. There is little that is distinctly original in Shirley's word-pictures. Often they appear to bring to mind earlier and more glorious expressions of similar sort. It is perhaps, significant, too, that almost all of the images in The Politician deal with the familiar aspects of the human body and its functions, with

the most commonly known branches of animal and vegetable nature, and with conventional personifications of such inanimate objects and ideas as fate, heaven, the soul, sorrow, and pity.

While Shirley seems frequently to have used the short, sharp image which appears suddenly, serves its purpose, and then vanishes, making way for the new image which follows, he very often develops a figure to some length and enriches it materially by careful elaboration. The following are typical examples:

What will become of miserable Albina?
Like a poor Deere pursu'd to a steep precipice,
That overlooks the Sea, by some fierce hound;
The lust of a wild King doth threaten here,
Before me, the neglects of him I love,
Gotharus my unkind Lord, like the waves,
And full as deafe affright me.

- I, 124-130.

th'art obscure,
And liv'st in Court but like a maskquing star,
Shut from us by the unkindnesse of a cloud
When Cynthia goes to Revels: I will have
A chariot for my Queen richer then er'e
Was shewn in Roman triumph, and thou shalt
Be drawn with Horses white as Venus doves,
Till heaven it selfe in envy of our bliss,
Snatch thee from earth to place thee in his Orbe,
The brightest constellation.

- II, 160-169.

Go. Great Queen, did any sorrow lade my bosome,
But what does almost melt it for Haraldus,
Your presence would revive me, but it seems
Our hopes and joyes in him grew up so mighty,
Heaven became jealous, we should undervalue
The bliss of th'other world, and build in him
A richer Paradise.

Qu. I have mourn'd already
A mothers part, and fearing thy excess
Of griefe, present my selfe to comfort thee,

Tears will not call him back, and 'twill become us
 Since we two are the world unto our selves,
 (Nothing without the circle of our arm's
 Precious and welcome) to take heed our grieffe
 Make us not oversoon, like him that dead,
 And our blood useless.

- IV,340-354.

Practically every part of the human body has been drawn by Shirley into one picture or another. Head, skull, face, hair, ears, eyes, tongue, teeth, neck, bosom, hand, leg, brain, heart, spleen, stomach, flesh, and skin have all been employed in similes, metaphors, or simple pictorial representation. For example:

 charm'd by the flattery
 And magick of her face, and tongue.

- III,11-12.

I am nos¹ well, what wheels are in my brains?

- III,444.

Oh take heed mother, heaven
 Has a spacious eare and power to punish,
 Your too much love with my eternal absence.

- IV,229-231.

Attributes or functions of the body, such as bleeding, weeping, tasting, smelling, blushing, digesting, and engendering are also frequently used in figures:

let your souls meet and kiss each other.

- I,107.

This Letter tast's of his invention.

- III,165.

¹This word is of course a misprint for "not".

... ..
... ..
... ..

... ..

... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..

... ..
... ..
... ..
... ..
... ..
... ..

... ..
... ..
... ..

... ..
... ..

... ..

... ..
... ..
... ..
... ..

... ..

... ..

I would be sir, your honest Chyrurgion,
 And when you have a Gangrene in your limb,
 Not flatter you to death, but tell you plainly
 If you would live, the part so poyson'd must be
 Cut from your body.

- IV, 29-33.

Break from thy rotten flesh, I will be merry
 At thy last groan. vex till thy soul

- V, 20-22.

The only special mention of death in a figure of speech
 is in a reference to death's "pale complexion".¹

A goodly number of the images in The Polititian are drawn
 from the language and activities of war, probably because
 soldiers and officers are so prominent in the play. A few
 examples will illustrate:

He shall have more hope to o'recome the Devil
 In single duel, then to scape my fury.

- III, 74-75.

Before whose spirit long since taken up,
 To meet with Saints and Troops Angelicall,
 I dare agen repeat thou art his Sonne.

- IV, 250-252.

Rebellion from your Vassals, wounds even from
 Their very tongues, whose quietnesse you sweat for.

- V, 136-137.

Aspects of nature represented in The Polititian include
 air, water, the vegetable world, and the animal world, al-
 ways in conventional and familiar form. Clouds, winds, stars,

¹See text below, V, 287.

planets, and sun, as well as waves, sea, and ice are commonly treated. References to trees and flowers are fairly frequent. Images having to do with animals occur very often, and include most of the opprobrious epithets in the play. Helga and Sueno, for example, are called rats and squirrels; Gotharus is called a serpent, a cur, a dog, a wanton goat, and a stallion, while Marpisa is described as lioness, cockatrice, dragon, monkey-madam, and hell-cat. It seems that Shirley was rather fond of figures dealing with dogs, for he has used them in several different connections:

4. He has good cloathes, Gotharus? the very cur.
3. 'Tis Gotharus, I have seen the dog.

- IV, 453-454.

The cry draws this way,
They are excellent Blood-hounds.

- IV, 491.

The Kings hounds may be kept hungry
Enough perhaps, and make a feast upon her.

- V, 60-61.

Now will these Masties use him like a Cat,
Most dreadfull Rogues at an execution.

- V, 93-94.

Fabulous animals in The Polititian are limited to the dragon, the basilisk, and the cockatrice.

Very common among Shirley's images are those in which a state of mind or emotion is given a personal or otherwise figurative attribute:

There is some poison thrown upon my innocence.

- III, 179.

i'll not say, what sorrow
My poor heart since hath been acquainted with.
- V,194-195.

Will not heaven heare me think you? for i'll pray
That horror may pursue the guiltie head
Of his black murderer.
- V,226-228.

Personification occurs frequently:

oh ambition
Is a most cunning, infinite dissembler.
- III,250-251.

but let your Kingdome suffer,
Her heart be torn by civill Wars.
- IV,18-19.

OH I am lost, and my soul bleeds to thinke
By my own dotage upon thee.
- V,1-2.

In one instance Shirley has cleverly emphasized a figure by having the speaker repeat it, the second time with elaboration. Albina laments:

I should else tell you, 'tis ill done
To oppresse one that groans beneath the weight
Of griefe already.
- III,194-196.

But let not your revenge be to long idle,
Least the unmeasur'd pile of my affections
Weigh me to death before your anger comes.
- III,223-225.

Classical and historical allusions are not frequent, and are confined to such commonly known names as Venus, Circe, Cynthia, Niobe, Alexander, and Augustus. There are very few images from domestic life, religion, and the arts, and none

at all from mineral nature.

That Shirley was conscious of the matter of imagery and eloquent language is seen in numerous passages, some of them jocose, in his plays.¹ In The Polititian, Olaus exhorts Gotharus, who has been flowing on in fine figures, to

Leave Rhethorique, and to'th point.
- IV,105-106.

Shirley attempted to keep the language explicit and the issue plain; he was especially concerned on this point, as is shown in the prologue to The Brothers:

He would have you believe no language good
And artful, but what's clearly understood.
- Works, i,191.

Shirley's imagery is clear, adequate, and rarely, if ever, strained or forced; but it suffers from its very moderateness, and is often lacking in fervor and warmth. There seems to have been little place in the poet's consciousness for the richness of pictorial association which might have attended his use of imagery. The spring at which the earlier poets had drunk was beginning to run dry.

¹See, for example, The Witty Fair One, III,11, (Works, i, 312-313); Love in a Maze, II,11, (Works, ii,302-303); The Sisters, IV,11, (Works, v,399-400).

VI. Metrics

From the time of his first ventures in the dramatic field Shirley was familiar with current metrical devices and adept at their manipulation. There is not much difference between the blank verse of The Maid's Revenge (1625-26) or The Wedding (1626) and that of The Polititian (1639) or The Sisters (1642). Repeated tests with other Shirley plays show definitely that the dramatist throughout his long career was a competent technician in blank verse. Therefore a discussion of Shirley's metrical qualities might be based upon The Polititian or any other of his verse-plays. I shall briefly examine the metrical structure of The Polititian with a view to determining the range of Shirley's ability and ingenuity as a metrist.

About thirty per cent of the lines in the play are strictly regular and offer no particular problems. They are lines in which appear no trisyllabic feet, no wrenched accents, no elisions - no peculiarities of any sort. Three or four regular lines are often to be found in sequence, as for example,

But give me leave to tell you sir, at home
 Our conquest will be losse, and every wound
 We give our Country, is a crimson teare.

- IV, 72-74.

While the normal blank verse line is composed of five beats, Shirley, like most of the dramatists of his time, admits, especially in passages of animated conversation and for special emphasis, broken or fragmentary lines. The error of the printer in connecting a broken line with a complete one perhaps accounts for such anomalies as the apparently seven- or eight-beat line sometimes found in The Polititian:

My Lord Gotharus? worse and worse, oh for a
 mist before his eyes.

- IV, 430.

This way, he cannot scape us, farewell friend,
 i'll doe thee a courtesy.

- IV, 462.

Of the Court for that, he's but a child alas, we'll take
 our time.

- II, 227.

Pray leave it to me, it is not ripe yet for your
 knowledge sir.

- III, 371.

Alive againe, that we might kill him one after ano-
 ther.

- IV, 460.

In the example which follows, beginning a new line after
 "know" would form two pentameter lines:

He is the common enemy, and we know he killed the
 Prince.

Ol. You may search if you please.

- IV, 515-516.

THE UNIVERSITY OF CHICAGO
 LIBRARY
 540 EAST 57TH STREET
 CHICAGO, ILL. 60637

THIS BOOK IS THE PROPERTY OF THE UNIVERSITY OF CHICAGO
 AND IS LOANED TO YOU BY THE LIBRARY. IT IS NOT TO BE
 REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY
 MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING,
 RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL
 SYSTEM, WITHOUT PERMISSION IN WRITING FROM THE
 UNIVERSITY OF CHICAGO PRESS, 530 N. Dearborn Ave.,
 CHICAGO, ILL. 60610.

UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
 LIBRARY

540 EAST 57TH STREET
 CHICAGO, ILL. 60637

THIS BOOK IS THE PROPERTY OF THE UNIVERSITY OF CHICAGO
 AND IS LOANED TO YOU BY THE LIBRARY. IT IS NOT TO BE
 REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY
 MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING,
 RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL
 SYSTEM, WITHOUT PERMISSION IN WRITING FROM THE
 UNIVERSITY OF CHICAGO PRESS, 530 N. Dearborn Ave.,
 CHICAGO, ILL. 60610.

THE UNIVERSITY OF CHICAGO
 LIBRARY

540 EAST 57TH STREET
 CHICAGO, ILL. 60637

THIS BOOK IS THE PROPERTY OF THE UNIVERSITY OF CHICAGO
 AND IS LOANED TO YOU BY THE LIBRARY. IT IS NOT TO BE
 REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY
 MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING,
 RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL
 SYSTEM, WITHOUT PERMISSION IN WRITING FROM THE
 UNIVERSITY OF CHICAGO PRESS, 530 N. Dearborn Ave.,
 CHICAGO, ILL. 60610.

THE UNIVERSITY OF CHICAGO
 LIBRARY

In his edition of the text, Gifford has arranged all of the above lines as far as possible in five-beat form. Thus, in most cases, the unusually long line is separated into a pentameter line and a fragmentary line.

Broken lines are to be found in great numbers in scenes of much action or excitement, where a large group of people are talking in rapid succession, as in The Polititian, V, 397-423. Broken lines are frequently used, also, to introduce or to end a speech; in the middle of a speech they produce a peculiar swaying effect. At times a four-beat line is divided between two or more speakers:

Al. Sir.

Go. Do not trouble me.

Al. Although.

- IV, 331.

The following four-beat lines are the first two lines of a speech:

They are gone, I long to see the Prince;
How do you think his Highnesse will.

- II, 196-197.

The use of the four-beat line to end a speech is illustrated by this example:

Our marriage, or i'll find a chastisement
For his rebellious heart, we will.

- III, 90-91.

Occasionally a four-beat line will represent a complete

speech:

Pr. That owes himselfe to all your loves.

Aq. What? what trinkets ha' you there?
- V,84-85.

Lines in which the strong beat appears to have been omitted after the caesura, thus producing a four-beat line, occur occasionally:

Do not I know her, was she not wife.¹
- III,9.

Forbid it heavens, he was in health ---
- IV,48.

The omission of the final strong syllable produces a four-beat line with a feminine ending:

What's that he said? The King is happy.
- I,267.

Or if you please to let me live till.²
- IV,306.

And see what Priest dare not assist us.
- IV,526.

The King? obscure a little nephew.
- V,125.

Those accents yet may be repentance.
- V,320.

Fragmentary lines of less than four beats are also employed in various positions. At the beginning of a speech:

¹Gifford inserts "sir" after "her"; Works, v,118.

²Gifford changes "till" to "until"; Works, v,151.

I cannot think a cause,
 You were wont to fool him into mirth; where's Helga.
 - II, 3-4.

The strange effect
 Of their luxurious appetites, though in him.
 - II, 209-210.

At the end of a speech:

One pleasant look, draw in more blessings
 Then death knows how to kill.
 - IV, 360-361.

No trouble shake a thought, he will deserve
 Your bosome sir.
 - III, 368-369.

And I consent to all thou hast contained;
 Thou art my friend.
 - IV, 27-28.

As a complete speech:

Aq. I have it, and I thank you.
 - III, 121.

Qu. Alas, he thinks thou art.
 - IV, 265.

A two-beat line, when used as a complete speech, is generally
 in the form of a short question or answer:

Al. What means my Lord.
 - I, 138.

Aq. I did my Lord.
 - II, 180.

Cor. Command me sir.
 - IV, 178.

There are a fair number of alexandrines. Of the sixty or more that I have noted in The Polititian, some forty occur in metrical lines which are divided between two or more speakers. Such lines are formed, from one point of view, by a combination of rhythmical fragmentary lines:

We'll be secure.

Ma. Thou art my fate.

Go. I must confesse.

- I, 300.

Disperse already.

Ol. If any mischief follow this.

- IV, 171.

Qu. Will nothing comfort thee?

Ha. My duty to the Kign.

- IV, 285.

Of the twenty remaining alexandrines, the following are typical examples:

From Hell? he cannot want intelligence, he has.

- I, 21.

Beg modestly hereafter, take within your bounds.¹

- III, 112.

For that? oh you were cruel; dead? who murdered him?

- V, 223.

Occasionally the alexandrine has a feminine ending:

More daring then the first.

Ma. Still my resolv'd Gotharus.

- I, 316.

¹Gifford, in his edition, removes the "your" from this line. See Works, v, 122.

The Duke Olaus told us 'twas the Princes body.
- V,86.

I have noted one example of what seems to be a headless alexandrine with a feminine ending:

Apt to be inflam'd, they that are most abstemious.
- IV,197.

Those alexandrines which are divided among a number of speakers naturally occur at the last and first lines of speeches. Fully two thirds of the remaining alexandrines either open or close speeches. An alexandrine which occurs in one of the middle lines of a speech seems to have little or no metrical significance; the attempt at variety is perhaps the chief motive for its use.¹

Ordinary feminine endings are exceedingly frequent. The proportion of feminine endings in The Polititian, 32.8%, closely approximates the figures for Shakespeare's later plays.² Included in the count for The Polititian are the fifty lines with double femine endings - pseudo-alexandrines:

Although the King and she have private conference.
- I,51.

May he that shall suceed you, Prince Turgesius,
The glory of our hope, be no less fortunate.
- II,28-29.

¹ See, for example, I,21 and I,41.

² See W.A.Neilson and A.H.Thorndike, The Facts About Shakespeare, p.71.

Lines often occur in which is omitted the initial or final syllable, or the first syllable after the caesura.¹ Headless lines are as follows:

Noble sir---I have a suit to you.
- III,96.

I am covetous to know your suit.
- III,174.

Nay 'twas here abouts, another dead?
- IV,452.

Thank the Duke, for breaking o' my pate.
- V,49.

Let me have a button for a relique.
- V,123.

The light syllable omitted at the caesural pause may be observed in the following lines:

I do lose time methinks.
Go. Fie Haraldus.²
- I,249.

Ha. I am no bastard then.
Qu. Thou art not.
- IV,282.

He was given us by the Duke, fortune has.³
- V,101.

I think on her, and when I forget her.⁴
- V,186.

¹For the omission of the final strong syllable, see above, p.83.

²Haraldus is always accented on the second syllable.

³Gifford inserts "and" after "Duke"; Works, v,166.

⁴Gifford inserts "do" after "I"; Works, v,170.

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

The lines already examined and discussed illustrate Shirley's practice with regard to variations in length of line. I shall now consider the devices Shirley was accustomed to use in varying the foot itself. Examples of inversion may be found in all the places. By far the most numerous inversions are in the first foot.¹ The first, third, and fourth lines of the following selection will illustrate:

Tears will not call him back, and 'twill become us
 Since we two are the world unto our selves,
 (Nothing without the circle of our arm's
 Precious and welcome) to take heed our griefe.
 - IV,349-352.

Inversion in the second foot is comparatively rare, perhaps because internal inversion occurs so frequently after a caesural pause, not often to be found after the first foot:

His hand carryes a princely weight.
He. A favour.
 - II,49.

He frowns, where's the Soldade? you'l goe my half.
 - III,143.

Inversion in the third and fourth places is fairly common, and, as has been noted, often immediately follows the caesura:

Advanc'd you too; neither in virgin state.
 - I,69.

To be presum'd, having a veile to hide.
 - I,141.

¹I have noted over 180 examples of inversion in the first foot, in the total 2091 lines of the play.

And wear thee in my heart, vanish the thought.
- II,158.

The Army which you thought scattered and broke.
- V,29.

Inversion in the last foot is very seldom found. In each instance there is room for difference of opinion in scanning. The following are a few typical specimens:

For our great aims upon him; a Crown never.
- I,329.

Your state and fame eternally, purge that.
- III,6.

Ile have a legge, I am a Shoomaker.
- V,106.

Good sir---and all safety meant your person.
- V,163.

In the last of the above lines, the three final syllables are inverted.

Trisyllabic feet are very common in Shirley. They are formed by polysyllables, often proper names, or by a combination of short words, and they assume various metrical patterns:

There wants no testimony, beside the rest.
- I,86.

And 'cause I will be dutifull to the King.
- I,145.

Thy husband still Albina, and weare my buds.
- I,147.

I was troubled when I heard it first; seem not.
- I,301.

Thou hast said it, th'art mine own, 'twas nature in me.
- II,304.

That's another, and that will make you an upright
Courtier.

- III,110.

A peculiar device employed about a hundred times in The Polititian is that in which two feet are arranged to give the effect of a pyrrhic followed by a spondee; in other words, the two light syllables are followed by the two heavy ones. The pattern is used principally in the first two feet, but may sometimes be found within the line or in the last two feet:

And the whole Nation treasure up their hopes.

- I,268.

And my clouds fly before the wind, her presence.

- II,39.

To prevent shameful death, nor am I coy.

- V,302.

Carry himselfe to a hairs breadth, I know that.

- III,129.

And honour be concern'd with the least wound.

- III,187.

In one place the two short syllables are found at the end of one line and the two long ones at the beginning of the next:

Their eyeballs, be you mistress still of the
Kings heart, and let their gall spout in their stomach.¹

- I,298-299.

¹Probably the best explanation of this peculiarity is to assume that "Kings" should stand at the end of the first line.

Occasionally there will appear a line which defies all attempts at conventional scansion:

Shoot, shoot her presently without more repentance.
- V, 267.

But the freest and most unusual of Shirley's lines will offer no greater difficulties than the following:

But too good for her, charm'd by the flattery.
- III, 11.

More humbly to us, without thought to question.
- III, 89.

Sits heavier on the Kings heart, and dwells in't.
- III, 340.

Heaven became jealous, we should undervalue.
- IV, 344.

Heaven bless the Duke, heaven bless the Duke.
- V, 347.

Couplet rime is used regularly at the end of each act and at the close of occasional speeches within the acts. There are no other rimed lines in The Polititian.

It seems that the peculiarities of line and foot are equally distributed throughout the play. Scenes of special passion show no great differences in the number or form of metrical variations. Closely-grouped repetitions of the same phenomenon are to be noted only in the scenes where a large number of characters, very often "rebels", appear at once; in these cases, fragmentary speeches abound. There are a number of passages in which the verse loses some of its

rhythmic quality and approximates prose; but it is surprising to notice, especially in the scenes in which soldiers and citizens appear, how neatly the short speeches make regular lines of blank verse. The proportion of run-on lines in The Polititian, 34.5%, is close to that in Macbeth (36.6%) and The Winter's Tale (37.5%) but not quite so high as that in Cymbeline (46.0%) or The Tempest (41.5%), nor so low as that in King Lear (29.3%) or Othello (19.5%).¹

That Shirley himself took a certain interest in, and was perhaps amused by the problem of metrics is evidenced by numerous passages in his plays.² In The Maid's Revenge, Montenegro courts Catalina with verses. She laughs.

Cata. They savour of a true poetic fury.

Mont. Do you smell nothing? something hath some savour.

Cata. But this line, methinks, hath more feet than the rest.

Mont. It should run the better for that, lady; I did it o'purpose.

Cata. But here's another lame.

Mont. That was my own conceit, my own invention; lame, halting verses, there's the greatest art: besides, I thereby give you to understand, that I am valiant, dare cut off legs and arms at all times, and make them go halting home that are my enemies. I am an iambographer; now it is out.

Cata. For honour's sake, what's that?

¹ Neilson and Thorndike, loc.cit.

² Besides the passage here quoted, see also The Wedding, III, ii, (Works, i, 406); Love in a Maze, II, ii, (Works, ii, 303); The Bird in a Cage, IV, ii, (Works, ii, 432-433).

Mont. One of the sourest versifiers that ever crept out of Parnassus. When I set on't, I can make any body hang himself with pure iambics; I can fetch blood with asclepiads; sting with phaleucians, whip with sapphics, bastinado with hexameter and pentameter; and yet I have a trimeter left for thee, my dona Catalina.
 - I,ii, (Works, i,109).

The impression must remain, with anyone who has scanned a large number of Shirley's lines, that Shirley was an accomplished artist in the mechanics of metrical composition. Professor Baum has aptly summarized the special qualities of Shirley and some of his contemporaries: "The greater freedom of syncopation and substitution, of extra syllables and unusual pauses, which characterizes Shakespeare's later blank verse, became almost a norm with Beaumont and Fletcher, Shirley, Ford, and the Jacobean dramatists".¹

¹ P.F.Baum, The Principles of English Versification, p.140.

VII. Critical Comments

The reputation of Shirley has fluctuated; he has been made the subject of everything from Aston Cokaine's Praeludium, which says that in the happy days to come,

Davenant and Massinger, and Sherley, then
Shall be cry'd up againe for Famous men,¹

to Dryden's damning diatribes and then again to Thomas Campbell's high-flown and elaborate tribute.² Criticism of The Polititian has run a similar course. It may be of interest to gather here the various critical comments, whatever their nature, which have been made from time to time. About the year 1800, Charles Dibdin the elder said that both The Polititian and The Gentleman of Venice were "pieces of inconsiderable merit".³ This dictum was partly reversed by

¹Prefixed to R.Brome, Five New Playes, p.v.

²T.Campbell, Specimens of the British Poets, pp.lxxvii-lxxviii.

³C.Dibdin the elder, A Complete History of the Stage, iv,45-46.

Lamb's reprint, in his Specimens of English Dramatic Poets, of the scene between Haraldus and Marpisa.¹ The Biographia Dramatica, later followed literally by Halliwell [-Phillipps] and W.C.Hazlitt, says simply that The Polititian "is not one of Shirley's best productions".² After the Biographia Dramatica, the next special mention of the play seems to have been in the July, 1820 issue of the London Magazine, where "K.Q.X.", in a note on Shirley's tragedies, says that "the best, probably, in The Traitor, and the worst The Maid's Revenge....Love's Cruelty has some good scenes, though unequal; and even The Politician, - by no means a favourite with us, either in plot or characters, - has a few striking passages".³ Genest, aside from his summary of the play and his complaint that "Shirley has left one material circumstance without an explanation", declares that The Polititian is "on the whole a good T".⁴ The anonymous reviewer of the Gifford-Dyce edition for the American Quarterly Review takes an opposite stand:

¹pp.470-472.

²D.E.Baker, et al., Biographia Dramatica, vol.i, part ii, p.667; J.O.Halliwell [-Phillipps], A Dictionary of Old English Plays, p.197; W.C.Hazlitt, A Manual for the Collector and Amateur of Old English Plays, p.182.

³London Magazine, ii (1820), 39.

⁴J.Genest, Some Account of the English Stage, ix, 561-562. Genest's complaint is answered in the note on III, 506.

The Politician is nearly as abandoned a reprobate in reality, as most of the persons of his class are affirmed to be by their opponents. He commits atrocities enough to gratify the most insatiate amateur of horrors; but such as are not particularly delighted with these, will have slight reason to regret that we accord him but a passing notice.¹

S.A.Dunham in 1838 was less of a moralist in his criticism: "This is one of the worst of Shirley's tragedies", he maintains. "The plot is spoiled by a cluster of incidents that choke each other up, and give it something of the air of an extravagant melodrama on stilts". Then, after a short outline of the plot, Dunham continues: "There is not a single character in it that makes a permanent impression, and scarcely a scene that is not blurred with improprieties or inconsistencies of some sort."²

In 1880, G.Barnett Smith said that The Polititian "does not, as its name might imply, deal with the common schemer in politics, but with the Court conspirator", and that "the chief interest centres in Gotharus, who, after a career famed for treacheries and bloody deeds, at length meets with his just doom".³ In the introduction to the Mermaid Shirley, Gosse generalizes on The Gentleman of Venice, The Polititian, The Imposture, The Cardinal, and The Sisters, saying that

¹American Quarterly Review, xvi (1834), 156.

²S.A.Dunham, Lives of the Most Eminent Literary and Scientific Men of Great Britain. Dramatists, iii, 57-58.

³Gentleman's Magazine, ccxlv (1880), 604.

they are "as a whole, less interesting than Shirley's earlier works, but perhaps only because we reach them when our attention is already somewhat fatigued by the monotony of his method of construction and the even sweetness of his verse".¹ Swinburne's critical acumen is a bit more precise:

The Politician, if not one of Shirley's best plays, is one of his liveliest and most effective; the pathos of the scene immortalized by insertion in Lamb's immortal volume of Specimens is so simple and so pure as to remind us rather of Heywood than of Shirley; and if the attempt at a similar effect in the part of an injured and misused wife is not equally happy or impressive, it is not for lack of graceful and facile writing. The worst of Shirley's tragedies is certain to be better, and very much better, than the worst of Shirley's comedies".²

Ward's critical comment is as follows:

In The Politician (acted probably not later than 1639, but not printed till 1655) we have an effort of a very ambitious kind; some of its characters are cast in a tragic mould which they can hardly be said to fill....The interest of the action is well sustained; but the characters are designed without depth".³

Thorndike in 1908 held that The Politician is "a more ambitious effort" than The Maid's Revenge, and that it "combines the villain play with the Beaumont-Fletcher romance".⁴

¹E.Gosse, James Shirley, pp.xxv-xxvi. (Mermaid Series)..

²A.C.Swinburne; "James Shirley", Fortnightly Review, liii (1890), 461. (n.s., vol.xlvii).

³Ward, History of English Dramatic Literature, iii, 97-98.

⁴A.H.Thorndike, Tragedy, p.232.

Schelling pointed out that The Polititian was "a very effective drama" and that no other Shirley play was "constructed so frankly on the method of contrast".¹ Neilson treated the play as follows:

The Polititian, also, might be called a tragi-comedy, since the plot ends happily for most of the persons who claim our sympathy, and the tragic element is hardly greater than that in Cymbeline, which, in the figure of the villainous step-mother, it somewhat resembles.²

Schipper's critical remarks are limited to an exposition of various strong points and weak spots in the play, and this conclusion: "So gehört diese Tragödie trotz der ihr anhaftenden oben erwähnten Schwächen doch zu den hervorragenderen Dramen unseres Dichters".³ Nason's summary of his own rating of the play is concise: "Such is Shirley's The Politician: terrible, despite the survival of many innocent; effective, notwithstanding clap-trap and the absence of profound psychology; a romantic tragedy that is almost notable".⁴ In the concluding chapter of his book on Shirley, Nason praises the play still further: "The Politician, however somber in subject, powerful in scene, mighty in its protagonist, Marpisa,

¹Schelling, Elizabethan Drama, ii, 318-319.

²C.H.E.L., vi, 225.

³J. Schipper, James Shirley, pp. 249-251; the charges of inconsistency made by Schipper are discussed in the notes on III, 506 ff., IV, 290, 309 ff., and 464 ff.

⁴A.H. Nason, James Shirley, Dramatist, p. 312.

is a tragedy worthy of any but the greatest dramatist."¹
In 1925, Schelling returned once more to the play: "The best of several excellent tragicomedies is The Polititian, in which some have found a situation suggested by Hamlet".²

Such, specifically, are the various critical comments which have been made concerning The Polititian. That they vary so in tone and understanding may be charged, perhaps, to the perception and appreciation of the gentlemen who have ventured their opinions. The best sort of reader will always form his own.

¹Ibid., p.396.

²Schelling, Elizabethan Playwrights, p.264.

VIII. Date

That The Polititian was ever licensed for the stage cannot be proved by any record now extant. The omission may of course have been merely an oversight on the part of Malone, the transcriber of the dramatic records, now lost, of Sir Henry Herbert. One cannot be certain, however, that an oversight is responsible for this gap in the history of the play. In the controversy which has arisen concerning the date and place of first presentation, Gifford takes the initial step:

This drama does not appear to have been licensed by the Master of the Revels; but as it was written for the house in Salisbury Court, and published at the same time with the two other pieces we possess, which Shirley wrote for that theatre, viz. the Changes, or Love in a Maze, and the Gentleman of Venice, I am inclined to assign as the time of its first appearance, a date not later than 1639. Indeed it is possible that it may have been represented while the poet was in Ireland, and to this circumstance may also be owing the absence of a prologue in the old copy.¹

¹See Gifford's note on The Polititian in Works, v, 90. Gifford's statement that The Polititian was published at the same time as Changes is incorrect, for Changes is definitely known to have been published in 1632. See Gifford's own remarks in Works, ii, 270.

Despite the reference to absence of a prologue, it is not quite clear whether Gifford is implying that the place of performance was Ireland or England. If the play had been presented in Ireland, it might have been printed without a prologue because the Irish prologue (if there ever had been one) would not be suitable in a later English edition; if the play had been presented in England, it might have been printed without a prologue because the poet was in Ireland at the time of presentation, and had never written one. On the entire matter one can really do no more than speculate. Fleay, however, holds that the play may have been acted in Ireland, since The Gentleman of Venice, also published in 1655, was there acted.¹ But Fleay cites no authority for the information about The Gentleman of Venice. Neilson, with an uncertainty similar to that of Gifford, says that the play "may have been produced in the Dublin period".² If one were to regard the evidence of the title-page as complete and authentic, then the play might be said to have been first presented in London at Salisbury Court. Otherwise, there is no evidence, as Forsythe has pointed out, "that The Politician was not first acted in Ireland".³

¹F.G.Fleay, Biographical Chronicle of the English Drama, 11, 242.

²C.H.E.L., vi, 225.

³Forsythe, op.cit., p.173.

The Gentleman of Venice is often linked with The Polititian because both plays were published in the same year, 1655, and because both plays are said, according to their title-pages, to have been presented at Salisbury Court by Her Majesty's Servants.¹ The Gentleman of Venice was in fact licensed on October 30, 1639 for presentation at Salisbury Court.² By association, more than by reason of any definite and conclusive evidence, The Polititian is generally acknowledged to have been presented during the same year. The latest possible date for presentation would seem to be the next year, 1640, because from then on Shirley was associated with the King's men at Blackfriars.³

Nissen, on the grounds that the Queen's men began to act at Salisbury Court in 1637, a year after Shirley had gone to Ireland, argues that both the plays must have been written during the poet's sojourn in that country, and sent over to

¹See title-page to The Polititian below. I reproduce here the title-page to The Gentleman of Venice from an octavo copy [641.b.1(2)] in the British Museum: "The Gentleman of Venice A Tragi-Comedie Presented at the Private house in Salisbury Court by her Majesties Servants. Written by James Shirley. London, Printed for Humphrey Moseley and are to be sold at his Shop at the Princes Armes in St. Pauls Church-yard. 1655". It is perhaps worth noting that The Gentleman of Venice was entered in the Stationers' Register on July 9, 1653, two months before The Polititian; this may indicate that the two plays are not so closely connected as has hitherto been imagined.

²J.Q.Adams, Dramatic Records of Sir Henry Herbert, p.38.

³See T.W.Baldwin, Organization and Personnel of the Shakespearean Company, p.65, and Nason, op.cit., pp.129-131.

the Queen's men from Ireland.¹ Unless one is ready to believe that a play is always presented immediately after it is written, there seems to be no reason why The Polititian might not have been composed at any time before Shirley went to Ireland.²

There is no internal evidence as to date of composition. Definite references to contemporary or dated events do not occur in the play. There is an especially large number of verbal parallels and similarities in style, diction, and imagery between The Polititian and Shirley's other plays of whatever period; by their very abundance, these parallels and similarities indicate that they cannot be used as evidence in determining order of composition.

Another branch of the controversy concerning the date of the play originates in this statement of Dyce about The Polititian:

I feel convinced, however, that the following entry in Sir Henry Herbert's office-book, relates to this tragedy; "The Politique Father, May 26, 1641:"³ we have already seen that Shirley's dramas were not always printed with the names under which they had been licensed.⁴

¹P.Nissen, James Shirley, p.19; J.Schipper (James Shirley, pp.242-243) follows Nissen in this belief.

²The closing of the London theaters on account of the plague in 1636 made it advantageous for Shirley to proceed to Dublin, where he was associated with Ogilby at the new Werburgh Street theater.

³Malone's Shakespeare, (by Boswell) vol. iii. p.232. [Dyce's note.]

⁴Dyce, "Some Account of Shirley and His Writings", in Works, vol.i, pp.xxxviii-xxxix.

Fleay definitely disagrees with Dyce's contention that The Polititian is the same play as The Politique Father on the grounds that the latter play was licensed for the King's men and not the Queen's.¹ Further, Fleay points out that Master Pollard of the King's men, in the epilogue to The Cardinal, calls that play "a tragedy, The first that ever he compos'd for us". Since The Cardinal was licensed November 25, 1641,² this statement would tend to prove The Politique Father a comedy, and thus for another reason not to be identified with The Polititian.³ Nason follows Fleay in the points just mentioned, and adds that the subject-matter of The Polititian does not supply material appropriate to the title of The Politique Father, insomuch as the king of Norway is not politic, Gotharus is no father, and Altomarus, father of Haraldus, is politic only in that he had the foresight to die before the play opened.⁴ Forsythe attacks this last argument by holding that either the king of Norway or Gotharus might have furnished a title for The Politique

¹Fleay, op.cit., ii, 242-243.

²Adams, op.cit., p.39.

³Fleay, op.cit., ii, 246. Fleay goes on to identify The Politique Father with The Brothers of 1652, in which he is seconded by Nason (James Shirley, Dramatist, pp.54-62) and Adams (op.cit., p.39, note 3).

⁴Nason, op.cit., pp.50-51.

Father.¹ Fitting of subject-matter to title is indeed an avocation allowing of two opinions, but Forsythe's further attempt to uphold Dyce in joining The Polititian with The Politique Father is, as Nason says, unconvincing.² The available evidence seems, on the whole, to support the contention of Fleay and Nason that The Polititian is not to be identified with The Politique Father.

¹Forsythe, op.cit., pp.173-174.

²Forsythe, op.cit., pp.174-177; Nason, op.cit., p.62, note.

IX. Editions and Text

The Stationers' Register for September 9, 1653 shows that Master Humphrey Moseley on that day entered, among several plays by other authors, The Polititian by James Shirley.¹ The Polititian was not published until 1655, two years later. A bibliographical problem arises in the consideration of this edition. The volume appears to have been printed in two sizes, quarto and octavo. Except for their size and signatures, however, these two are exactly alike. I have seen five quartos and three octavos,² and have had opportunity to compare the texts and general arrangements of the two formats. The similarities of the two volumes include the

¹Transcript of the Registers of the Worshipful Company of Stationers; From 1640-1708 A.D., 1,429.

²I have seen two quartos and one octavo in the British Museum; a quarto and an octavo in the library of Mr. Thomas J. Wise; a quarto in the possession of James Tregaskis and Son; an octavo at Columbia University Library; and a quarto at Duke University Library. There are also quartos at the following libraries: Bodleian (2 copies), University of Texas (2 copies), Harvard, Boston Public, Huntington. The University of Texas library also owns two octavos, and the following libraries each have one: Bodleian, Harvard, Yale Elizabethan Club, and Library of Congress.

misnumbering of certain pages,¹ the spelling errors in some of the running titles,² and the same indiscriminate use throughout, in italic capitals, of letters of plain form and swash letters. Finally, I have repeatedly applied McKerrow's ruler test and found it to show every time that the pages in the two sizes were printed from the same type set-up, and without alteration in spacing.³

The signatures of the quarto run from A to K in fours and two leaves of L; those of the octavo run from A to E in eights and two leaves of F. In an octavo owned by Mr. Thomas J. Wise, signature C2 is incorrectly registered E2.⁴ The same leaf in the quarto is correctly registered E2. This would tend to prove, as Mr. Wise asserts, "that the quartos preceded the octavos from the press".⁵ The octavo copy

¹The numbers of pages 39-42 are repeated.

²Pages 6,11,13,28,37,39 (1st),48,58,62.

³R.B.McKerrow, Introduction to Bibliography, p.183. I have noted a few very minor differences between the Duke quarto and the octavo here reproduced: The word "annot" (V,312) is correctly printed "cannot" in the Duke quarto, and also, as I am informed by Miss F E.Ratchford, in two quartos and another octavo at the University of Texas Library; "engendring" (III,468) is incorrectly printed "egendring" in the Duke quarto; and the "i'me" in IV,394a is printed with an added apostrophe over the letter "i" in the Duke quarto.

⁴T.J.Wise, The Ashley Library, v,174-175; I have examined this copy at Mr. Wise's library. It is possible, of course, that the correct signature was accidentally drawn out, and replaced by an incorrect one; see McKerrow, op.cit., pp.204-205.

⁵Wise, loc.cit. Mr. Wise adds: "It seems clear that when re-imposing the formes for octavo the compositor omitted in this particular instance to make the necessary change in the signature at the foot of p.29. The unusually narrow dimensions of the title-page suggest that from the first the printer had in view the production of the book in two sizes, quarto and octavo."

reproduced in the present edition¹ shows a number of signature errors similar to that in the Wise octavo: signatures C3, C5, C6, D2, D3, and D6 are registered E3, F1, F2, G2, G3, and H2 respectively. And I am informed of still another octavo which registers L for F.² In each case, be it noted, the signature incorrectly printed in the octavo would be the correct quarto signature for the page, as is shown in the accompanying table.

Pages (inclusive)	Quarto sig.	Octavo sig.
1-2	A1-4	A1-4
3-10	B1-4	A5-8
11-18	C1-4	B1-4
19-26	D1-4	B5-8
27-34	E1-4	C1-4
35-42	F1-4	C5-8
39-46	G1-4	D1-4
47-54	H1-4	D5-8
55-62	I1-4	E1-4
63-70	K1-4	E5-8
71-74	L1-2	F1-2

¹This is the Wrenn octavo from the University of Texas library.

²Miss Fannie E. Ratchford, librarian in charge of the Wrenn, Aitken, and Stark collections at the University of Texas library, has kindly sent me this information concerning the Aitken octavo.

The fact that the signatures of two other octavos which I have seen¹ are correctly registered throughout would suggest that the errors were all discovered and rectified in the course of printing. All of this evidence strengthens Mr. Wise's suggestion that the quartos came off the press before the octavos.² But before subscribing entirely to this contention, I present the facts concerning The Gentleman of Venice.

Like The Polititian, The Gentleman of Venice was printed in quarto and octavo by Humphrey Moseley in 1655. But in this case I have seen a quarto copy³ which has signatures B1-3 misprinted for C1-3. The inference here would of course be that the octavo was printed before the quarto, since B1-3 would be the correct signatures in the octavo for pages C1-3 of the quarto, and one might assume that by some oversight the octavo signatures were allowed to stand when the formes were reimposed for quarto. In the quarto of The Gentleman of Venice, the leaves A4 and E4 bear signatures; this is quite normal in an octavo but not in a quarto. It would seem that A4 was left standing from the octavo while C4 was changed to E4 without being removed.

The evidence thus far adduced would indicate, then, that

¹Those at the British Museum and Columbia University Library.

²The fact that there occur minor spelling differences between certain quartos and octavos (see below, p.107, note 3) offers no evidence that either size preceded the other; the variations themselves show that corrections and changes were made in volumes of both formats.

³British Museum c34.e.4.

The Polititian was printed first in quarto, then in octavo; The Gentleman of Venice, first in octavo, then in quarto. But the impossibility of generalizing for a complete volume at a time has been pointed out by Dr. W.W.Greg:¹ "Of course in no case can one say that either as a whole is earlier than the other. It only applies to the individual sheets. The probable procedure would be to set up sheet A of 8° first and print it, alter the imposition to sheets A and B of 4° and print them; then go on to sheet B of 8° (while the type for A was being distributed). It does not even follow that the order 8° > 4° or 4° > 8° was adhered to consistently even within each play. But as in any case sixteen pages would have to be set at a time, the most natural procedure would be to print the 8° imposition first, I think". It seems certain, from the signature errors which I have noted, that sheets E, F, G, H, and L of the quarto were printed before the corresponding sheets C, D, and F of the octavo. On the other hand, since all the quartos which I have seen bear signature A4, I believe the octavo sheet A was set up before quarto sheets A and B. As for sheets B and E of the octavo, and their quarto equivalents, it is impossible to come to any definite conclusion.

Further comparison of the octavos with the quartos of The Polititian reveals that some of the quartos are printed on a thinner and rather finer paper than the octavos. Fre-

¹In a letter to me dated August 10, 1933.

quently blurs or slightly raised letters appear in the quartos but not in the octavos. But in many instances the same irregularity appears in all copies of both sizes. Sometimes blurs appear in one or two copies of the quarto or octavo, but not in the others. (But these differences are no greater than those one might find in different copies of the same edition of any book of the period).

On the whole, the available evidence would tend to bear out Dr. Greg's conjecture that the sheets of octavo and quarto were set up alternately, and in no consistent order; it is also possible that there may have been confusion of sheets in binding some of the individual volumes.

Plays were rarely published in two sizes during the seventeenth century.¹ The special conditions of the present case, however, probably encouraged the publication of octavo and quarto, the octavo so that owners of the 1652/1653 edition of Six New Plays by Shirley might bind in the 1655 volumes with them, the quarto so that owners of the previous quartos might keep their sets in uniform size. Besides, quarto was apparently the usual size for a volume composed of a single play.

The existence of both quarto and octavo seems for some years to have escaped the notice of bibliographers and cata-

¹See W.W.Greg, "The Printing of Jasper Mayne's Plays", Oxford Bibliographical Society Proceedings and Papers, 1 (1922-1926), 261.

logue-makers. In fact, a catalogue compiled only two years after the publication of the play lists a work by Mr. Shirley called The Pollitian, in size a quarto.¹ Since then, the various lists have recorded The Polititian as comedy, tragic-comedy, or tragedy, its size quarto or octavo, and its date, in one case, 1658.² It seems that the first catalogue of any sort to indicate that there were both quarto and octavo copies is in manuscript, apparently in early nineteenth century hand, in the British Museum.³

Except for Lamb's version of one short scene,⁴ The Polititian does not seem to have been reprinted elsewhere than in the Gifford-Dyce complete Shirley of 1833.⁵ Collation, then,

¹William London, Catalogue of the most vendible Books in England. (Verso of second signature F).

²Dibdin, Complete History of the Stage, iv, 45-46. Of course this dating is a careless error. It is curious to note that the list of thirty-eight works by Shirley in William Winstanley's Lives of the most famous English Poets, pp. 138-139, published in 1687, does not include The Polititian.

³B.M. Additional MS. 29712, fol. 284.

⁴Specimens of English Dramatic Poets, pp. 470-472. There is no essential difference between this version of the Haraldus-Marpisa dialogue and that printed by Gifford.

⁵Nor does the play seem to have any stage history. I have been able to find no evidence of revival on any stage, unless the reference to "the Polititian" of November 17, 1677 among the documents of the Lord Chamberlain in the Public Record Office applies to Shirley's play. See A. Nicoll, History of Restoration Drama, p. 311.

has meant comparing the text of 1655 with the text of 1833. Gifford¹ has modernized spelling, punctuation, and capitalization throughout; he has added or eliminated words and rearranged lines, often for metrical purposes, sometimes to indicate his own interpretation of the sense. Where the last word or syllable of a long line is placed on the line above to save space, Gifford always reprints in more generous fashion; in the same spirit he expands most of the contractions in the original text. Except for such instances of obvious modernization as seemed to affect the interpretation of the text in no possible way, (and these, indeed, include the major portion of Gifford's changes), I have indicated in the footnotes to the text the principal variations in Gifford's edition.² Where the occasion demanded, I have made further comment concerning Gifford's changes in the general notes. My notes on the punctuation are based chiefly on Percy Simpson's Shakespearian Punctuation. I have not attempted to explain every instance where the old punctuation differs from the modern, but I have noted at least one example of each peculiar usage.

I see no reason to disagree with the scene-divisions which Gifford has introduced; they are in each case based upon

¹Gifford, and not Dyce, was responsible for the text of The Polititian in the 1833 edition. See Works, vol.i, preface.

²Gifford's changes, of course, include corrections of the few misprints in the original.

clearing of the stage and entrance of different characters; sometimes there is a change of locale. Since the scene-divisions are not marked in the old text, however, I have numbered the lines of the play by acts rather than by scenes.

In the notes which follow, I have made use of certain abbreviations. Where two or three short lines in the old text make one metrical line, I refer to the short lines as a, b, and c. A plus sign, (+), after a line-number indicates extra-textual matter printed at the end of the line. Most stage-directions come in this group. Further abbreviations are as follows:

G for the Gifford-Dyce edition.
add. for "added by".
omit. for "omitted by".
S.D. for "stage-direction".

Argument

The king of Norway has taken as his second wife the wicked Marpisa, for many years the mistress of Gotharus, the king's minister; despite his marriage, however, the king attempts to seduce Albina, the virtuous and neglected wife of Gotharus. Gotharus wrongly believes himself to be the father of Haraldus, the queen's son. To pave the way for the establishment of Haraldus as heir to the throne, Gotharus has had prince Turgesius sent off with his great-uncle Olaus to the wars, in the hope that they might both meet their death. When he hears that Turgesius is returning victorious, Gotharus prepares forged letters undermining the prince's character and has them sent to the king. The dissatisfaction of Olaus, the king's uncle, with his nephew's new marriage helps to complicate matters. Honest captain Aquinus is hired by the favorite Gotharus to assassinate the prince, who has been commanded by the king to appear without a guard; but Aquinus cleverly remains loyal, and Turgesius comes to no harm. A coffin supposedly containing his body is brought, however, to Olaus's house.

Meanwhile, Haraldus, the queen's son, has contracted a fever and died as a result of a drinking party with two of Gotharus's creatures, it having been the purpose of the politician so to debauch the young man's character as to make him a pliant student in the art of self-aggrandizement. Marpisa blames Gotharus for her son's death and poisons first him, and then herself.

An insurrection arises when the people hear that Turgesius has been murdered. The rebels find the coffin at Olaus's house, and believing it to contain the body of the prince, they march to the tombs to bury it. But on their way they meet Turgesius alive, and discover the dead Gotharus inside the coffin.

The old king has reformed and relented, and his position on the throne of Norway is strengthened by the support of Turgesius, who plans also to marry Albina, the long-suffering widow of Gotharus.

THE
POLITITIAN,
A
TRAGEDY,

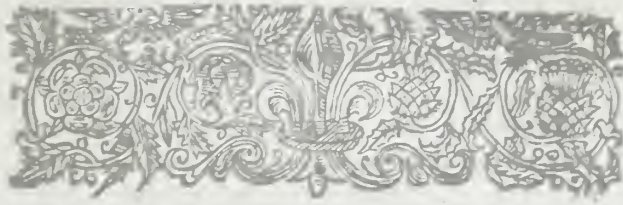
Presented at Salisbury Court
BY HER
MAJESTIES SERVANTS;

WRITTEN
By JAMES SHIRLEY.

LONDON.

Printed for H. and J. W. and are to be
sold at his Shop in the Strand, at the
sign of the Gun, 1673.

[BLANK]



To the very much Honored
WALTER MOYLE, Esq;

SIR,

THough the severity of the times took away those dramatique recreations (whose language so much glorified the English Scene) and perhaps looking at some abuses of the common Theaters, which were not so happily purg'd from scurrility, and under-wit, (the onely entertainment of vulgar Capacities) they have outed the more noble and ingenious actions of the eminent stages. The rage yet hath not been Epidemicall, there are left many lovers of this exiled Posie, who are great Masters of reason, and that dare conscientiously own this musicall part of Humane learning, when it is presented without the stains of impudence and profanation.

Among these persons, sir you deserve an honorable inscription. For my own part; this is the last which is like to salute the publique view in this

A 2 kind

10

The Epistle Dedicatory.

20

kind, and I have onely to say, that I Congratulate my own happinefs to conclude with fo judicious a Patron.

To make a doubt of your fair receiving this piece: were to dishonor your Character, and make my self undeserving. Read at your leifure, what is humbly presented to your eye and judgment, while I pre-serve my confidence in your vertue and good thoughts upon

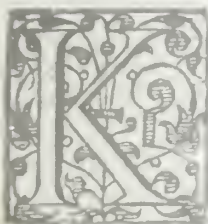
Sir,

*The most humble honour
of your worth*

JAMES SHIRLEY

The

The names and small Characters
of the Persons.



King of *Nemal*, easie and credulous in his nature, and passionately doting upon Queen *Majifa*.

Gotharus, the politician, active to serve his pleasures and ambition, a great favorite of the Queen.

Tingestus, the Prince, of a gallant disposition, and honoured by the souldier.

Duke *Olaus*, the Kings Uncle, old, choleric and distast'd with the Court proceedings, disaffected to *Gotharus*, and the Queen, but resolute, and faithfull to the Prince.

Haraldus Son to *Majifa*, young, of a tender and noble disposition, whom *Gotharus* would form more bold and ambitious for the greatness he had design'd.

Reginus } Captaines.

Aulus

Horatius } two honest Courtiers.

Certes

10

20

The names...Persons) *Dramatis Personae* G. G places all
the "small characters" in footnotes

20 Aquinas) Aquinus G

21 two) omit. G

Sueno } a couple of Court-Parasites.
Helga }
 Souldiers.
 Rebels.
 Attendants.

30

Marpisa the Queen, a proud subtle and revengefull Lady, from the widow of Count *Altomarus*, advanc'd to royall condition, by the practise of her creature and confident, *Gotharus*.

Albina, wife to *Gotharus* a vertuous but suffering Lady, under the tyranny of an imperious, and disloyall husband.

Scene Norway.

THE

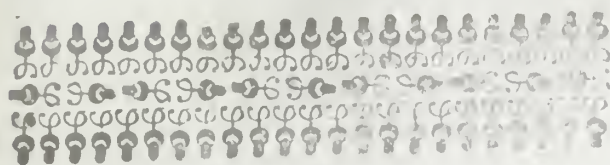
23 a couple of) omit. G

24 Physicians, Servant to Gotharus add. G

27 Petitioners, Officers add. G

35 Waiting-woman to Albina add. G

Scene Norway) Scene, the Capital of Norway G



THE POLITITIAN.

Act. I.

Enter Cortes and Hornemans.

Cort.

IT was a strange and sudden marriage.

H. Could I not love her for the
gains, and for faith?

But he must disavow her: no title

Then Queen, to satisfy her ambition:

Cort. 'Tis a brave rife!

H. I did not prophetic,

When the honest Count her husband of ~~the~~
Liv'd, ~~she~~ would bring us on our knees.

Cort. I hope

She'll love the King to't.

H. And in his absence,

Cort. As the King's Minion, her close friend,
He has done this royal service, and she
Has on account of her of this kind of ~~service~~

10

Act. I) Act I. Scene I G
Before S.D. A Gallery in the Palace add. G

The Polititian.

I do suspect her Son *Haraldus* was
 Got with more heat, and blood, then *Altomarus*
 Age could assure her, but hee's dead.

Co.---Be with him;
 Although I wo't make oath for her chastity,
 That boyes good nature is an argument
 To me, *Gotharus* had no share in him:
 He's honest, of a gentle disposition,
 And on my Conscience does pray sometimes.

Enter Gotharus reading a Letter. (news

20

Ho. No more, we have a Wolfe by'th'care, what
 From Hell? he cannot want intelligence, he has
 So many friends there---he's displeas'd, there is
 Some goodnefs in that Letter, I will pawne
 My head, that makes him angry.

*Enter some with Petitions, Gotharus frowns upon
 'em, they retorne hastily.*

How his frown
 Hath scatterd 'em like leaves, they fly from him
 As nimble, as their bodyes had no more weight
 Then their Petitions; I would give an eye-tooth,
 To read but three lines.

30

Go. Curse upon his victory!
 I meant him not this safety, when I wrought
 The King to send him forth to warre, but hop'd
 His active spirit would have met some engine
 To have translated him to another world;
 He's not upon return. *Exit.*

Ho. Would I had but
 The harrowing of your skull; my genius gives me,
 That Paper is some good news of the Prince,
 I would I knew it but concern'd him.

Co. 'Twas
 My wonder, the King would send his Son abroad
 To

14 ---Be) God be G

19+ S.D. Enter...Letter) Enter Gotharus, with a letter G

24a+ S.D. Enter...hastily) Enter some with petitions,
 Gotharus frowns upon them; they retire hastily G

The Politician.

3

To warres, the onely pledge of his succession.

Ho. He had a Councillor, this Politician,
That would prefer the Prince to Heaven, a place
His Lordship has no hope to be acquainted with;
The Prince, and his great Uncle Duke *Olaus*,
Would not allow these pranks of State, nor see
The King betray'd to a Concubine;
Therefore it was thought fit they should be engag'd
To forraigne dangers.

40

Enter Albina, and her waiting woman.

'Tis Madam *Albina*,
Our great mans wife.

Co. The King did seem to affect her,
Before he married her to his favorite.

H. Dost think she's honest?

Co. Ile not stake my soul on't,
But I believe she is too good for him,
Although the King and she have private conference.

50

H. She looks as she were discontent. *Exit Al.*

Co. She has cause
In being *Gothards* wife, some say she lov'd him
Most passionately.

H. 'Twas her destiny;
She has him now, and if she love him still,
'Tis not impossible she may be a Martyr,
His proud and rugged nature will advance
Her patience too't.

Enter Helga and Susno.

Hel. Avoid the Gallery. (don.

Su. The King is coming, oh my Lord, your par-

Ho. Nay we must all obey.

Co. I near lik'd

This fellow.

60

H. He is one of fortunes Minions;

46a+ S.D. Enter...woman) Albina and her Waiting-woman
cross the stage G

52a+ S.D. Exit Al.) omit. G

60a Nay...obey) Attributed by G to Susno

60b near) never G

A ne Politician.

4
The love of the choice Ladyes of the Landry,
That's one that draws in the same team, but more
Inclin'd to'th Knave; he is a kind of Pendant
To the Kings ear, an everlasting parasite :
The King? *Albina* return'd with him. *Exit.*

Enter King and Albina.

K. Leave us.

Y'are most unkind to your self in my opinion,
You know well who I am, and what I have
Advanc'd you too; neither in virgin state
Nor marriage, to allow your King a favour ?

70

Al. Sir, let the humble duty of a subject,
Who shall with zealous prayers sollicit heaven
For you, and your fair Queen---

K. Had you been wise,

That might have been your Title, but the God
Of love had with his Arrow so engraven
Gotharus in your heart; you had no language
But what concern'd his praise, scarce any thought
At liberty; I did imagine, when
I had compassion of your sufferings,
And gave thee a fair Bride to my *Gotharus*,
You would not lose the memory of my benefit,
But (now in state, and nature to reward it)
Consented to returne me love.

80

Al. Be pleas'd

To excuse the boldnesse of one question.

K. Be free *Albina*.

Al. Do not you love my husband?

K. There wants no testimony, beside the rest,
My giving thee to him, dear to my thoughts,
Is argument I love him.

Al. Would you take

Me back agen? you but betraid his faith,
And your own gift, to tempt me to forsake him.

90

K.

66a+ S.D. Exit) Exeunt Cor. and Hor. G

66b+ S.D. Exeunt Sue. and Hel. add. G

80 thee) you G

The Politician.

5

K. You are more apprehensive, if you please
 He shall possesse you still, I but desire
 Sometimes a neere and loving conversation,
 Though he should know't, considering how much
 I may deserve, he would be wise enough
 To love thee near the worse; he's not the first
 Lord that hath purchas'd offices by the free
 Surrender of his wife to the Kings use,
 'Tis frequent in all common-wealths to lend
 Their play-fellows to a friend.

Al. Oh do not think

100

Gotharus can be worth your love, to be
 So most degenerate, and lost to honour;
 You have a Queen, to whom your vow is sacred,
 Be just to her, the blessing is yet warm
 Pronounc'd by holy Priest, stain not a passion
 To wander from that beauty, richer far
 Than Mine; let your souls meet and kiss each other,
 That while you live, the examples of chaste love
 (Most glorious in a King and Queene) we may
 Grow up in vertue by the spring of yours,
 Till our top-boughs reach heaven.

110

Ki. You are resolv'd then
 We must be strangers, should my life depend
 On the possession of your bosome, I
 Should languish and expire, I see.

Al. Good heaven

Will not permit the King want so much goodness,
 To think the enjoying of forbidden pleasure
 Could benefit his life, rather let mine
 Ebbe at some wound, and wander with my blood
 By your command ta'ne from me, on my knee---

K. Rise, I may kiss Albina---

Go. Ha!

Enter Gotharus.

K. 'Thas shot

120

Another flame into me, come you must.--

Alb.

96 near) ne'er G

105 by holy Priest) by th' holy priest G

119+ S.D. Kneels add. G

120a+ S.D. Kisses her add. G

120b+ S.D. Enter Gotharus) Enter behind Gotharus G

6

*The Politition.**Alb.* What ?*K.* Be a woman, do't, or ile complain.*Alb.* To whom?*K.* Thy husband.*Go.* Horror !*K.* Think upon't.*Exit.**Al.* What will become of miserable *Albina*?

Like a poor Deere pursu'd to a steep precipice,

That overlooks the Sea, by some fierce hound ;

The lust of a wild King doth threaten here,

Before me, the neglects of him I love,

Go *hark* my unkind Lord, like the waves,

And full as deafe affright me.

Go. How now Madam?

Come, can you kifs?

Alb. Kifs sir?*Go.* What difference

Between his touch and mine now ? his perhaps

Was with more heat, but mine was soft enough.

What has he promis'd thee, but that's no matter,

Thou wo't be wise enough to make thy bargain,

I father all, onely the King shall give it

A name, he'l make it master of a Province.

Al. What means my Lord.*Go.* Thou thinkst I am jealous now, not I, I knew

Before he doated on thee, and it is

To be presum'd, having a veile to hide

Thy blushes, (I do mean our marriage)

Thou maist find out some time to meet, and mingle

Stories and limbs, it may be necessary ;

And 'cause I will be dutifull to the King,

We will converse no more abed, ile be

Thy husband still *Albina*, and weare my buds

Under my haire close like a prudent Statesman ;

But 'twere not much amiss, as I advis'd

Before, and these new premises consider'd,

You

130

140

150

Running title Politition) misprint for Polititian130 Before How now Madam? S.D. [coming forward] add. G

The Politician.

7

You appear abroad with a less train, your Wardrobe
Will make you more suspected, if it be
Too rich; and some whole dayes to keepe your
Chamber; (tain.

Will make the King know where to find you cer-

Al. Will you have patience my Lord to hear me?

Go. The world doth partly think thee honest too,
That will help much, if you observe good rules

And dyet, without tedious progresse,

And visiting of Ladies; expert in

Night Revels; Masks, and twenty other torments

160

To an estate; your Doctors must be left too,

I wo't not pay a fee to have your pulse

Felt, and your hand roll'd up like wax, by one

Whose footcloth must attend, while he makes leggs,

And every other morning comes to tell

Your Ladyship a story out of *Aretine*,

That can set you a longing for diseases,

That he may cure you, and your waiting-woman,

Whose curiosity would taste your Glister,

170

Commend the operation from her stomach.

Should you be sick, and sick to death, I wo'd

Not counsell you to physick; women are

Fraile things, and should a cordiall miscarry,

My conscience would be arraign'd, and I

Might be suspected for your poisoner:

No, no, I thank you, y'are in a fine course

To ease me wife; or if you must be loose,

I'th spring and fall, let the King bear the charges.

He will, if you apply your selfe.

Al. I am wretched;

Why do you without hearing thus condemn me?

180

The Lady lives not with a purer faith

To her lov'd Lord, then I have; nor shall greatnes,

Nor death it selfe, have power to break it.

Go. Come,

These

169 Glister) clyster G
183a+ S.D. Weeps add. G

3

The Politician.

There are but painted teares, leave this, have you
Prepar'd your last accompts?

Al. They are ready sir;
Never was Lady slav'd thus like *Albina*,
A stipendary, worse, a servile steward,
To give him an accompt of all my expences.

190

Go. I'll have it so in spite of customes heart,
While you are mine; accountless liberty
Is ruine of whole families: now leave me, *Exit Al.*
We may talk more anon, I have observ'd
This privacy before, search here *Gotharus*, (ring
'Tis here from whence mutinous thoughts conspi-
With witty melancholly, shal beget
A strong born mischiefe, I'll admit she be
Honest, I love her not, and if he tempt her
To sinne, that's paid him back in his wives looseness;
From whom I took my first ambition,
And must go on, till we can sway the Kingdom,
Though we clime to't o're many deaths. I first
Practise at home, my unkindness to *Albina*,
If she do love me must needs break her heart.

200

Enter Haraldus.

Ha. My honour'd Lord.

Go. Most dear *Haraldus* welcome,
Preciously welcome to *Gotharus* heart.

Ha. The Queen my mother, sir, would speake
with you.

Go. How excellently do those words become thee,
'Tis fit *Haraldus* Mother be a Queene,
Th'art worth a princely fate; I will attend her.

Ha. He tell her so.

210

Go. 'Tis not an office for you.

Ha. It is my duty sir. to wait upon
My mother.

Go. Who i th Court is not your servant?

You

192 After anon S.D. [exit Alb.] indicated here by G instead
of 191+

198 wives) wife's G

The Politician.

9

You doe not ~~exercife~~ command enough,
 You are too gentle in your fortunes fir,
 And weare your greatnesse, as you were not born
 To be a Prince.

Ha. My birth sure gave me not
 That title, I was born with the condition
 To obey, not govern.

Go. Do not wrong those Starres,
 Which early as you did salute the world,
 Design'd this glorious fate; I did consult,
 And in the happy minute of thy birth,
 Collect what was decreed in heaven about thee.

220

Ha. Those books are 'bove my reading, but what
 E're my stars determine of me, 'tis but late
 I heard my mother say, you are on earth,
 To whom I am most bound for what I am.

Go. 'Tis a shrewd truth, if thou knew'st all.

Ha. You have
 Been more a father then a friend to us.

Go. Friend to thy Mother, I confesse in private,
 The other follows by a consequence, (*aside.*)
 A father my *Haraldus*? I confesse
 I was from thy nativity inclin'd
 By a most strange and secret force of nature,
 Or sympathy to love thee like my owne;
 And let me tell thee, though thy mother had
 Merit enough to engage my services;
 Yet there was something more in thee consider'd,
 That rais'd my thoughts, and study to advance
 Thee to these pregnant hopes of state, methinks
 I see thee a King already.

230

Ha. Good sir, do not
 Prompt me to that ambition, I possesse
 Too much already, and I would, to please
 My Mother, travell where I should not be at
 Of these great titles, and it comes now upon me,

240

224 E're) G shifts to preceding line

227+ S.D. Aside add. G

to

The Politician.

I should entreat your Lordshp to assist me
 In a request to her, I know she loves you,
 And will deny you nothing; I would faine
 Visit the Univerlity for study,
 I do lose time methinks.

250

Go. Fie Haraldus,
 And leave the Court? how you forget your selfe;
 Study to be King,
 I shall halfe repent my care;
 If you permit these dull and phlegmatick
 Thoughts to usurpe, they'l stifle your whole reason,
 Catch at the Sunne, devest him of his beame,
 And in your eye wear his proud rayes; let day
 Be when you smile, and when your anger points,
 Shoot death in every frowne: covet a shade,
 Affe& a solitude, and books, and forfeit;
 So brave an expectation?

260

Ha. Of what?
Go. Of Norwayes Crown.
Ha. Could there be any thought
 Within me so ambitious, with what hope
 Could it be cherished, when I have no title?
Go. I that have thus farre studied thy fortune,
 May find a way.

Ha. The King ———
Go. Is not immortal while he has Physitians.
Ha. What's that he said? The King is happy,
 And the whole Nation treasure up their hopes
 In Prince *Turgesius*, who with his great uncle
 Valiant *Olaus*.

270

Go. Are sent to'th warres, where 'twill concerne 'm,
 To think of fame, and how to march to honour
 Through death.
Ha. I dare not hear him.
Go. Or if they

Pc-

245 Lordshp) lordship G

252 I shall...care) G shifts to preceding line272b+ S.D. Aside add. G

The Politician.

11

Return——

Ha. They will be welcome to all good
Mens hearts, and next the King, none with more joy
Congratulate their tateties, then your selfe;
I am confident my Lord you will remember
To see my Mother, and excuse me if
To finish something else I had in charge,
I take my leave, all good dwell with your Lordships;
Exit.

Go. But that I have *Marpisa's* faith, I could
Suspect him not the issue of my blood,
He is too tame, and honest, at his years
I was prodigiously in love with greatnesse;
Or it not mine, let him inherit but
His Mothers soule, she has pride enough, and spirit
To catch at flames, his education
Has been too soft, I must new form the boy
Into more vice, and daring, strange, we must
Study at Court, how to corrupt our Children.

280

Enter Marpisa.

The Queene!

Ma. My expectation to speak
With thee *Gotharus*, was too painfull to me,
I feare we are all undone; dost hear the news?
The Prince is comming back with victory,
Our day will be o're-cast.

290

Go. These eyes will pierce
A brighter from those clouds; are not you Queene?

Ma. But how *Turgesius*, and his bold uncle
Will look upon me.

Go. Let 'em stare out
Their eyeballs, be you mistress still of the (mack,
Kings heart, and let their gall spout in their throats
We'll be secure.

Ma. Thou art my fate,

B

Ca.

Running title *Polittian*) misprint for *Polititian*

12

The Tolitian.

300

Go. I must confesse
I was troubled when I heard it first ; seem not
You pale at their return, but put on smiles
To grace their triumph ; now you have most need
Of woman's art, dissemble cunningly.

Ma. My best *Gotharus*.

310

Go. They shall find stratagems in peace, more fatal
Then all the Engines of the war ; what mischief
Will not *Gotharus* fly to, to assure
The fair *Marpisa's* greatness, and his own,
In being hers (an Empire 'bove the world)
There is a heaven in either eye, that calls
My adoration, such Promethean fire,
As we e I struck dead in my works, shouldst thou
Eut dart one look upon me, it would quicken
My cold dust, and intorme it with a soul
More daring then the first.

Ma. Still my resolv'd *Gotharus*.

320

Go. Let weak Statesmen think of conscience,
I am arm'd against a thousand stings, and laugh at
The tales of Hell, and other worlds, we must
Possess our joyes in this, and know no other
But what our fancy every minute shall
Create to please us.

Ma. This is harmony,
How dull is the King's language, I could dwell
Upon thy lips ; why should not we engender
At every sence ?

330

Go. Now you put me in mind, (*dis.*
The pledge of both our hopes, and blood, *Haral-*
Is not well bred, he talks too morally,
He must have other discipline, and be fashion'd
For our great aims upon him ; a Crown never
Became a Stoick, pray let me commend
Some conversation to his youth.

Ma. He is thine.

Enter Helga.

Go.

316b Gotharus) G shifts to next line

The Politician.

13

Ge. He shall be every way my own.

Hel. The King desires your presence Madam

Ma. I attend, you'll follow ——— Exit.

Go. Thee to death, and triumph in
My ruins for thy sake, a thousand forms (Gives)
Throng in my brain, that is the best, which
Who looks at Crowns, must have no thought who
bleeds. Exit.

Act. 2.

Enter King, Hormenius, Cortes, Sueno.

K. **T**His musick doth but add to melancholly,
He hear no more.

Co. He's strangely mov'd.

Ho. I cannot think a cause,
You were wont to fool him into mirth; What's
Your dear companion? no device between you
To raise his thoughts?

Su. I am nothing without my fellow,
Musick is best in Consort.

H. Your buffonry is musical belike.

Co. Your Juglers cannot do some o'their tricks
Without confederacy.

Su. I'll try alone.

If please your Majesty there is ———

K. That for your unseasonable and foolish fool-
ling.

Ho. That was a musical box o'th' ear.

K. Leave us.

Co. 'Tis nothing without a fellow, he knows
Musick is best in Consort.

Su. Would you had your partner

10

Running title Polititian) misprint for Polititian

332b Ge.) misprint for Go.

337+ S.D. Exit) Exeunt G

Act. 2) Act II. Scene I G

Before S.D. An Apartment in the Palace add. G

8 is musical belike) G shifts to next line

11 If) If't G

12 for your... fooling) G shifts to next line

15a Musick) G shifts to preceding line

14

*The Politician.**K. Hermenus you may stay.**Ho. Your pleasure sir.**Ki. Men do account thee honest.**H. 'Tis possible**I May fare the worse.**K. And wise ; canst tell the cause why I am sad ?**Ho. Not I sir.**Ki. Nor I my self, 'tis strange I should be subject
To a dull passion, and no reason for it.**Ho. These things are frequent.**Ki. Sometimes ominous,
And do portend.**Ho. If you enjoy a health,
What is in fate?**Ki. I am King
Still, and I not?**Ho. We are all happy in't,
And when time shall with the consent of nature,
Call you an old man from this world to heaven,
May he that shall succeed you, Prince Turgesius,
The glory of our hope, be no less fortunate.**Ki. My Son,
I was too rash to part with him.**Ho. We should
Have thought his stay a blessing, and did wish
You would not have expos'd such tender years
To the rough warre; but your commands met with
His duty, and our obedience.**Ki. It is very
Strange, we of late hear no successs, I hope
This sadnesse is not for his loss, he has
A kinsman with him, loves him dearly, 'tis
The Queen. *Enter Queen and Helga,*
I feel my drooping thoughts fall off,
And my clouds fly before the wind, her presence
Gath an infusion to restore dead nature.*

My

20

30

40

18+ S.D. Aside add. G24c Still, and I not?) G shifts to preceding line

24c and) am G

35 success) success G

38a+ S.D. Enter Queen and Helga) Enter Marpisa and Helga G

The Politician.

15

My sweet, my dear *Marpisa*.*Mar.* You sent for me.*Ki.* I am but the shadow of my selfe without thee.*Enter Cort. Sueno.*

No wonder I was sad, my soul had plac'd
 All her delight in these fair eyes, and could not
 But think it selfe an exile in thy absence,
 Why should we ever part, but chaine our selves
 Together thus?

Su. He's in a better humour I hope;
 I do not think but his Majestic would cusse well,
 His hand carryes a princely weight.

He. A favour. (Heare.*Su.* Would you might weare such another in your

50

Ki. Come hither—on this side.*Su.* You were on that side before.

Ki. wo'dst not thou lose thy life, to do a service
 My Queen would smile upon?

Su. Alas, My life
 Is the least thing to be imagin'd, he
 Is not a faithfull subject would refuse
 To kill his wife and children, after that
 To hang himselfe, to do the Queen a service.

Ki. Come hither *Helga*.*Hel.* Royal sir. (serve

Ki. What would affright thy undertaking, to de-
 The least grace from my Queen?

He. I cannot tell,

60

But I've an opinion, the Devill could not;
 My life is nothing sir, to obtaine her favour,
 I would hazard more; I have heard talk of hell,
 So farre she should command me.

Hor. Bless me goodness!

What wretched Parasites are these? how can
 The King be patient at 'em? here is flattery

B 3

So

42+ S.D. Enter Cort. Sueno) Re-enter Cortes and Sueno G
 52 wo'dst) Would'st G
 59 affright...deserve) G shifts to next line

16

The Politician.

So thick and grosse, it would endure a hand-saw.

Co. His judgement's I fear stupified.

Hor. Come hither, (you?

Which of you can resolve, what serpent spawn'd

Su. You are pleasant.

He. My good Lord, it hurts not you,
There is necessity of some knaves, and so
Your Lordship be exempted, why should you
Trouble your selfe, and murmur at our courses?

Enter Aquinas hastily.

A. The King.

He. Peace.

Su. Your businesse?

Aq. News from the field.

Su. Good?

A. Good.

He. How?

Su. How prethee?

Aq. The day, the field, the safety, O the glory
Of warre is *Normaies*, Letters to the King--

He. Give 'em to me.

Su. Or me.

He. Trust not a fool with things of consequence,
He's the Kings mirth, let me present the news.

Su. Sir, I should know you; this is a knave,
Would take to him all the glory of your reports;
If please you, let me present the Letters.

He. My Leige!

Su. My Sovereigne!

He. News!

Su. Good news!

He. Excellent newes!

Su. The Prince,

He. The Prince is---

Su. The enemy is---o'rethrown.

He.

70

80

The Politician.

17

He. They have lost the day.

Su. Defeated utterly.

He. And are all slain.

Su. Madam, will you hear the news?

Ki. Say on, what is't you would relate?

He. One of my creatures fir hath brought you
Letters, (Aquinas delivers the Letters.

My servant fir, one strengthened to your service 90
Out of my maintenance, an instrument of mine,
So please you to consider my duty in his service.

Aq. Why hark you Gentlemen, I have but mock'd
Your greedy zeals, there's no such matter in
Those Letters as you have told; we have lost all,
And the Prince taken prisoner, will you not
Stay for the reward, you know I'm but your Crea-
ture,

I look for nothing but your courtly faces
To pay my travel.

He. We wo't not appear yet- Exit.

Aq. How the Rats vanish. 100

Ki. Read here my best *Marpisa's*, news that makes
A triumph in my heart, great as the conquest
Upon our enemies; *Hormenius*, *Cortes*,
Our Son will prove a Souldier, was my saddest
Omen to this good fate? or nature fear'd
The extasie of my joy would else o'come me?
They are return'd victorious.

Ho. Thanks to heaven!

Ki. And some reward is due to thee; wear that
For the Kings sake.

Aq. You too much honour me.

Ki. But something in *Marpisa's* face, shews not 110
So clear a joy as we express, forbear, *Exeunt*.
Wait till we call; can this offend my Queen,
To hear of happiness to my Son? O let
Thy eyes look bright, there shine hath force to make

B +

The

99b+ S.D. Exit) Exe. Hel. and Sue. G

109a+ S.D. Gives him a ring add. G

112 Before can S.D. [exeunt Cor. Hor. and Aqu.] indicated
here by G instead of S.D. Exeunt at 111+

114 there) their G

13

The Politician.

The wreath of Laurel grow upon his temples;
Why dost thou weep? this dew will kill the victory,
And turn his Bay to Cypress.

M. Witness heaven,

There's not a teare that mourns for him but his safety
And conquest is most welcome, and he shall
Have still my prayers, he may grow up in fame,
And all the glorious fortunes of a Prince:
But while my wishes fly to heaven for blessings
Upon his head, at the same time, I must
Remember in what miserable condition
My fears have plac'd me.

120

K. What can make thy state
Guilty of such a name, and so deject
Thy nobler thoughts? am not I still the King?
And is not fair *Marpisa* mine by marriage?
Crown'd here my Queen immortally.

M. Though I be

By royal bounty of your love, possess
Of that great Title sir, I have some fears.

K. You amaze me, speak thy doubts at large.

M. The Prince

(Dear to your love, and I still with him so)
(Dear to your peoples hearts) I fear, will think

Our marriage his dishonour, and *Ours*

Your passionate Uncle, no good friend of mine,

When he shall see to what a height your love
And holy vow hath rais'd me, most unworthy,

Will but salute *Marpisa* with his scorn,

And by his countell, or some waies of force

Unchain our hearts, and throw me from your bo-
some

140

To death, or worse, to shame; oh think upon me,

And if you have one fear that's kin to mine,

Prevent their tyrannie, and give me doom

Of exile ere their cruelty arrive:

Alr

The Politician.

19

He take my sentence kindly from your lips,
Though it be killing.

Kr. Let my Son or Uncle,
Dare but affront thee in a look, I shall
Forget the ties of nature, and discharge 'em
Like the corruption in my blood.

M. I can
Submit my selfe to them, and would you please
To allow my humbleness no staine to what
You have advanc'd me to, I can be their servant,
And with as true a duty wait upon 'em----

150

Kr. Thou art all goodnesse, twenty Kingdoms are
Too little for thy dowry; who attends?

Enter Horm. and Cortes.

Thus every minute I will marry thee,
And wear thee in my heart, vanish the thought
Of all thy sex beside, and what can else
Attempt our separation: th'art obscure,
And liv'st in Court but like a masking star,
Shut from us by the unkindnesse of a cloud
When *Cynthia* goes to Revels: I will have
A chariot for my Queen richer then er'e
Was shewn in Roman triumph, and thou shalt
Be drawn with Horses white as Venus doves,
Till heaven it selfe in envy of our blifs,
Snatch thee from earth to place thee in his Orbe,
The brightest constellation.

160

Co. He dotes strangely.

K. *Hormenus, Cortes*, I would have you all
Search your inventions to advance new joyes;
Proclaime all pleasures free, and while my fair
Queen smiles, it shall be death for any man
I'th Court to frown.

170

Exeunt

Ho. You ha' not so much love i'th Court *Aquinius*

Co. How do you like the Queen?

Aq.

156+ S.D. Enter Horm. and Cortes) Re-enter Hormenus, Cortes, and Aquinus G

158 Before vanish S.D. [kisses her] add. G

174 S.D. Exeunt) Exeunt King and Marp. G

20

The Politician.

Aq. Why she's not married,
He does but call her so.

Ho. And lyes with her.

Aq. The Prince yet knows it not.

Ho. Hee'l meet it coming home.

Go. *Aquinus?*

Enter Gotharus:

Aq. Sir.

Go. You brought Letters from the Camp.

Aq. I did my Lord.

Ho. What in the name of Policy is now hatching?
I do not like those fawning postures in him,
How kind they are.

Go. That Souldier is thought honest.

Ho. But if he cringe once more I shall suspect him,
That leg confirms he is corrupt already.

Go. How does he like his fathers marriage?

Aq. We had no fame on't there when I set forth.

Go. 'Twas strange and suddain, but we are all
happy

In the good Princes health and victory;

The Duke *Olaus* too I hope is well.

Aq. He was design'd at my departure,
To be here before the Army.

Go. He will be welcome:

You shall accept the price of a new Armour,
And wherein any power of mine can serve you
I'll Court, command.

Aq. I am your Lord-ships creature. *Exeunt.*

Ho. They are gone, I long to see the Prince;
How do you think his Highnesse will
Behave himself to his new mother Queen?
Will it be treason not to aske her blessing?

Co. I am confident his Uncle, brave *Olaus*.

Enter Haraldus.

Wo'not run mad for joy of the Kings marriage?

Ho.

180

190

200

178b+ After home S.D. Enter Gotharus indicated here by G
instead of 179a+

179a+ S.D. Takes Aqu. aside add. G

192a To) G shifts to preceding line

195b+ S.D. Exeunt) Exeunt Goth. and Aqu. G

200+ S.D. Enter Haraldus) Enter behind, Haraldus G

The Politician.

21

Ho. Let them look to't, there may be alterations.

Ha. They talk sure of my mother and the King.

Ho. Secure as they account themselves, the Prince
Must be receiv'd spight of *Marpisa's* greatnesse,
And all the tricks of her incarnate fiend
Gotharus; who both plot I fear, to raise
That Composition of their blood,

Haraldus —————

Ha. How was that ?

Ho. The strange effect
Of their luxurious appetites, though in him
Poor innocence, suspecting not their sin,
We read no such ambition.

210

Ha. Oh my shame !

What have my ears receiv'd ? am I a bastard ?
'Tis malice that doth wound my Mothers honour ;
How many bleed at once ? yet now I call
To memory, *Gotharus* at our loving
Late conference, did much insult upon
The name of a Father, and his care of me
By some strange force of nature : ha ! my fears
Shoot an Ice through me, I must know the truth
Although it kill me.

220

Exit.

Co. Who was that *Haraldus* ?

Ho. I hope he did not hear us, again *Gotharus*.
And the two squirrels ; more devices yet.

Enter Gotharus, Sueno, and Helga.

Su. Let us alone my Lord, we'll quicken him.

Go. You must use all your art to win him to't.

He. Let us alone to make him drink, we are the
credit

Of the Court for that, he's but a child alas, we'll take
our time.

Enter Olaus attended with Captains.

Ol. *Hormennus.*

Ho. My

- 208 That Composition) That [bastard] composition G
223+ S.D. Enter...Helga) Re-enter...Helga G
226 the credit) G shifts to next line
227 he's but...time) G shifts to next line
227+ S.D. Enter Olaus...Captains) Enter Olaus, attended
by his Officers G

22

The Politician.

Ho, My good Lord *Olaus*, I
Joy in your safe return, how fares the Prince?

Ol. Well, where's the King?

230

Ho, Kissing his new made Queen *Marpisa*.

Ol. Ha!

The King is married then. *Exit Su. & Ho.*

Go. Away, the Duke *Olaus*, fir---

Ol. I am too stiffe for Complement,

My Lord. I have rid hard--- *Exit.*

Go. He has met the intelligence,

And is displeas'd with the state of things at home;

This marriage stings him, let it, we must have

No trembling hearts, not fall into an ague,

Like Children at the sight of a portent:

240

But like a Rock when wind and waves go highest,

And the insulting billowes dash against

Her ribs, be unmov'd. The King must be saluted

With other Letters, which must counterfet

The Princes character, I was his Secretary

And know the Art, malice inspire my brain

To poyson his opinion of his Son;

He form it cunningly.

Ha! 'tis *Haraldus*.

Enter Haraldus.

He looks sad.

Ha. I dare not aske

My mother, 'twere a crime, but one degree

Beneath the sintull act that gave me life

250

To question her, and yet to have this fright

Dwell in my apprehension, without

The knowledge of some truth, must needs distract

My poor wits quite; 'tis he, I will take boldnesse

And know the worst of him, If I be what

I am already charactred, he can

Resolve my shame too well.

Go. How is't my Lord?

Ha.

232 After Away S.D. [exeunt Sueno and Helga] indicated
here by G instead of S.D. Exit Su. & Ho. in preceding
line

234a My Lord) G shifts to preceding line

237 not) nor G

246a+ S.D. Re-enter Haraldus indicated here by G instead
of S.D. Enter Haraldus at 246b+

247a He looks sad) G shifts to preceding line

The Politician.

23

Ha. Never so ill sir.

Go. Art sick?

Ha. Most dangerously.

Go. Where?

(wound,

Ha. Here, at heart, which bleeds with such a
As none but you, can cure.

Go. Ile drop my soul

Into it, shew me how I may

260

Be thy Physitian, to restore thy blood
I will lose all mine, speak child.

Ha. This very love

Is a fresh suffering, and your readinesse

To cure my sorrow, is another wound;

You are too kind, why are you so? what is

Or can be thought in me fit to deserve it?

Go. Thou dost talk wildly; to accuse me thus
For loving thee, could the world tempt me here,

And court me with her glories to forsake thee,

Thus I would dwell about thy neck, and not

270

Be bought from kissing thee for all her provinces;

There is a charme upon my soul to love thee,

And I must do't.

Ha. Then I must dye.

Go. Forbid it gentler fates.

Ha. If I could hear you wish

Me dead, I should have hope to live; although

I would not willingly deserve your anger,

By any impious deed, you do not know

What comfort it would be to heare you curse me.

Go. He's mad; *Haraldus*, prethee do not talk so.

Ha. Or if you think a curse too much to help me,

280

Yet rail upon me, but do't heartily, and call me

Go. What?

Ha. Vilaine, or Bastard, sir,

The worst is best from you.

Go. Thou dost amaze me.

Ha.

274a it gentler fates) G shifts to next line

24

*The Politician.**Ha.* Will you not for me?

Then for my mother's sake if you do love her,
 Or ever did esteem her worth your friendship,
 Let me entreat you draw your sword, and give me
 Something to wear in blood upon my bosom;
 Write but one letter of your name upon
 My breast, Ile call you father, by your lov. ;
 Do something that may make me bleed a little.

290

Go. By that I dare not, thou hast nam'd *Haraldus*
 A father.

Ha. I but call you so, I know
 You are a stranger to my blood, although
 Indeed to me your great affection
 Appears a wonder ; nor can nature shew
 More in a Parent to a child ; but if
 I be.

Go. What ?

Ha. I shall blush fir to pronounce it, (not
 There's something that concerns my mother, will
 Give it a name ; yet I would be resolv'd,
 That I might place my duty right ; If I
 Must answer to your Sonne, you may imagine
 I shall no more aske you a reason, why
 You have been so kind to me, and to my mother.

300

Go. Thou hast said it, th'are mine own, 'twas na-
 ture in me,
 That could not hide the actions of a Father.

Ha. I am your base seed then.

Go. Stain not thy self
 With such a name, but look upon thy mother
 Now made a Queene.

310

Ha. You made her first a strumpet,
 And it would aske the piety of her Sonne ;
 To dye upon that man that stole her honour :
 Why did you soundo us ? why did you
 Betray my mother to this shame ? or when

She

The Politician.

25

She had consented, why should both your lust
Curse my unfinning heart, oh I must be
For your vice scorn'd, though innocent.

Go. None dare----

Ha. I should not by your vertue have been sav'd,
Where shall I hide my life, I must no more
Converse with men----

Go. Thou art too passionate.

Ha. I will entreat my mother we may go
Into some wildernesse, where we may find
Some Creatures that are spotted like our selves,
And live and dye there, be companion
To the wild Panther, and the Leopard, yet
They are too good for their converse, we are
By ours, defil'd, their spots do make them fair.

Exit.

Go. 'Tis time that *Sveno* and his companion,
Dispers'd these clouds; now to the King, with whom
If the Queens beauty keep her magick, then
Our Engines mount, and day grows bright agen.

Exeunt.

320

Act. 3.

Enter King, *Queene*, *Olaus*, *Reginaldus*,
Aquinus, *Helga*.

K. **U**Ncle, I am glad'to see you.

Ol. I am not glad

To see you sir.

Ki. Not me?

Ol. Conforted thus.

K. If *Olaus* be forgetfull of good manners,
I shall forget his years, and blood; be temperate.

Ol.

313 lust) lusts G

324 for their converse) for [our] converse G

329+ S.D. Exeunt) Exit G

Act. 3) Act III. Scene I G

Before S.D. An Apartment in the Palace add. G

S.D. Enter...*Helga*) Enter King, *Marpisa*, *Olaus*, *Reginaldus*,
Aquinus, and *Helga* G

26

The Politician.

Ol. There's something in your blood that will
undoe

Your state and fame eternally, purge that,
You know I never flatter'd you, that woman
Will prove thy evill Genius.

Ki. Y'are too faucy.

10

Ol. Do not I know her, was she not wife
To the Count *Altomarus* a weak Lord?
But too good for her, charm'd by the flattery
And magick of her face, and tongue, to dote
And Marry her, born of a private Family,
Advanc'd thus, she grew insolent, and I fear
By pride and liberty, and some trick she had,
Broke her good husbands heart.

Ma. Sir, you much wrong me,
And now exceed the priviledge of your birth
To injure mine.

20

Ol. We all know you can plead
Your own defence, you have a womans wit.
Heaven send you equall modesty, I am plain.

Ma. It would be held an insolence in others,
And faucy boldnesse in the sacred presence
Thus of the King, to accuse, whom he hath pleas'd
To take companion of his bed; and though
It would become the justice of my cause
And honour, to desire these black aspersions
May be examin'd further, and the Author
Call'd to make proof of such a passionate language
(Which will betray his accusation was
But envy of my fortunes) I remember
Y'are the Kings Uncle, and 'tis possible
You may be abus'd by some malicious tale
Fram'd to dishonour me, and therefore I
Beseech you humbly sir, to let this passe
But as an act in him of honest freedom,
Beside what else may give you priviledge

30

Pe-

9 her, was) her [,sir] ? was G

36 give you priviledge) give [him] privilege G

The Politician.

27

Being a Soldier, and not us'd to file
His language, blunt and rugged wayes of speech
Becoming your profession.

O. Very good!

Although we ha' not the device of tongue
And soft phrase Madam, which you make an Idol
At Court, and use it to disguise your heart,
We can speak truth in our unpollish'd words,
Thou art—

40

M. What am I?

O. Not the Queen.

K. She is

My wife *Olaus*.

O. I must never kneel to her,
Nor the good Prince your son, the hope of war,
And peaces darling, honour of our blood,
And worth a better Kingdom then he's born to—

K. What of him?

O. Must never call her Mother.

K. Dare you instruct him
Against his duty, leave us.

50

O. You have left

More honour in those minutes you were married,
Then we have gain'd in months abroad, with all
Our triumph purchas'd for you with our blood;
Is this the payment, the reward for all
Our faith? when thy young Son, whose springing
valour

And name, already makes the confines tremble,
Returns like young *Augustus* crown'd with victory—
Must a stepdame first salute him, (cries,
And tread upon his Laurel?

60

K. I leave the Court.

O. May it not prove an Hospital, to
To change a title, lust and all the riots
Or licence resting in it, by th' example

39a your) his G

54 triumph) triumphs G

59 Must a stepdame) Must a *** stepdame) G

28

The Politition.

Of one should least prophane it, I am still
Olus, and your fathers brother.

Aq. My Lord.

K. Take heed

You do not talk your head off, we have Scaffolds,
 But the old man raves, come my *Marpisa*.

70

Ol. Then I will talke, threaten my head,
 Command that Parasite that dares do most
 In wickednesse, to shew himselfe your servant;
 Give him his engine, and his fee for hangman,
 Let him take boldness but to move one hair
 That withers on my head out of his posture,
 He shall have more hope to o'recome the Devil
 In single duel, then to scape my fury.

Aq. Sir----

K. Our guard.

80

Ol. Look you, i'll bring no danger to your person
 I love you too well; I did alwayes use
 To speak, your father lik'd me near the worle,
 And now I am coole againe----
 You say you are married----

K. We are.

(us,

Ol. Then between you, and I, and let none heare
 To make your selfe, your Son, and Kingdome prosper,
 Be counsell'd to a divorce.

K. Not, not

90

To save thy soule, my sonnes life added
 To thine, and lives of all the Army shall (thers
 Be divorc'd from this world first, you are my fa-
 Brother, and if you love my sonne, your pupil,
 So hopeful in your thoughts, teach him to come
 More humbly to us, without thought to question
 Our marriage, or i'll find a chastisement
 For his rebellious heart, we will.

Exit.

Ol. You must not; I wo't leave him yet.

Exit.
Re.

Running title *Politition*) misprint for *Polititian*

77 person') person, Duke University quarto

80b You say...married) G shifts to preceding line

84b To save...added) G shifts to preceding line

The Politician.

29

Re. This freedom may engage his life to danger
He is too passionate.

Aq. He has said too much,

He venter speaking to him.

Exit.

He. He's alone, now to him.

Su. Noble sir--- I have a suit to you.

Re. A Courtier aske a suit of a Souldier?

You'l wear no Buffe nor Iron?

Su. I come very impudently, and I hope to thrive

The better for't; this Gentleman my friend,

100

A man of quality, and in some grace with

The King, hath laid a wager with me of

Two hundred Crowns, I dare not pull a haire

From your most reverend Beard: now if you please

To give me leave, i'll win the Crownes, laugh at
him,

And drink your health at supper.

Re. A hair from my beard?

Su. But one hair, if shall please you.

Re. Come, take it.

Su. I have pul'd three noble sir.

Re. 'Twas more then your commission, there's one

Kicks him.

That's another, and that will make you an upright

Couttier.

Strikes him.

110

H. Ha, ha.

Su. Sir I beseech you--

(bounds,

Re. Beg modestly hereafter, take within your

You have small beard to play upon. 'tis fit

My fist should make an answer to your wit.

Su. I have it to a hair, the cholerick u e agen?

I am gone.

*Exeunt.**Ent. Ol. & Aquin*

Aq. Sir, you have been too blame.

Ol. How dare you talk to me sir?

Aq. 'Tis my duty, and I must tell you,

'Yave built too much upon him as a kintman,

C 2

Ans.

93 danger.) danger, Duke University quarto

95b now to him) G shifts to next line

107a if) if't G

110 That's) there's G

110 That's another) G shifts to preceding line

110 After another S.D. Again add. G

112 your) omit. G

114+ S.D. Exit add. G

116a+ S.D. Exeunt) Exit G

116a+ S.D. Ent. Ol. & Aquin.) Re-enter Olaus and Aquinus G

117 to me sir?) G shifts to next line

30 *The Politician.*

And have forgot the King.

120

Os. Take that for your impudence. *Exit.*

Strikes him with his Cane.

Ag. I have it, and I thank you.

Enter King, reading of Letters, Queen.

H. They are gone sir, but have left Prints of their fury.

The angry Duke has broke *Aquinus* head,

For speaking dutifully on your behalfe ;

To'ther mute man of war stroke *Sueno* sir.

Su. I heare his language humming in my head still.

K. *Aquinus* ? strike so near our presence ?

Su. Nay these Souldiers will strike a man, if he doe not

130

Carry himsefse to a hairs breadth, I know that.

F. They shall repent this impudence, look up

My dear *Marpisa*, there's no tempest shall

Approach to hurt thee, they have rais'd a storm

To their own ruines.

Enter a Souldier.

So. Si ; if you'l bring me *(bour,*

To'th King, you shall do an office worth your la-

I have Letters will be welcome.

He. You must give

Me leave sir to present 'em from the Prince :

Most excellent, sir, my Sovereigne.

Su. Letters ? If you have a chaine of gold--

He. Go hang thy selfe. *Souldier gives Helga*

Su. We will divide. *the Letters, & Exit.*

140

He. I am most fortunate to present you sir

With Letters from the Prince, and if your Majestie

Knew with what zeale I tender these,

K. Ha ! *(my halt.*

He. He frowns, where's the Soldade ? you'l goe

K. Who brought these Letters where's the mes-

senger *He.*

120b+ S.D. Exit. Strikes him with his Cane) Strikes him with his cane, and exit G

121+ After you S.D. Exit add. G

121+ S.D. Enter...Queen) Re-enter King and Marpisa, followed by Sueno G

142a+ S.D. The King reads add. G

The Polititian.

31

He. He was here but now, he's vanish'd.

Ki. Vanish thee too, and creep into the earth.

H. I shall sir.

Ki. The impudence of Children, read *Marpisa*,
More Letters from the proud ambitious boy,
He dares to give us precepts, and writes here,
We have too much forgot our selfe and honour,
In making thee our Queen, puts on his grace
A discontent, and sayes, the triumph he
Expected, the reward of his young merit,
Will be ungloried in our suddaine match,
And weak election.

150

M. This was my fear.

Ki. He threatens us, if we proceed with his
Command and power i'th Army; raise new Forces
To oppose 'm, and proclaime 'm Rebels, Trayters--

M. Sir, I beseech you for the generall good,
Temper your rage, these are but words of passion,
The Prince will soon be sorry for't, suspect not
His duty, rather then disgrace your Son,
Divide me from your heart, the people love him.

160

Ki. I'll hate him for't, *Gotharus*, where's *Gotharus*,

Exit.

M. This Letter tast's of his invention,
He's active, it concerns us both. *Albina.*

Enter Albina.

Nay, you may forward Madam.

A. I beseech

Your pardon, I did hope to have found my Lord
Gotharus here.

M. The King ask'd for him,
And is but new retyr'd, who I presume
If he had known of your approach, w'od not
Have gone so soon.

170

Al. I have no businesse Madam
With the King.

B 3

M. Come

32

The Politician.

M. Come do not disguise it thus,
I am covetous to know your suit;
But I am confident he will deny
You nothing, and your husband is of my
Opinion lately.

A. By your goodnesse Madam,
Let me not suffer in your thoughts, I see
There is some poison thrown upon my innocence,
And tis not well done of my Lord *Gotharus*,
To render me to your suspicion
So unhappy, 'tis too much he has withdrawn
His own heart, he will shew no seeds of charity,
To make all others scorn me.

M. If he do,
You can return it, but take heed your wayes
Be strait to your revenge, let not my fame
And honour be concern'd with the least wound.

A. I understand not what you mean.

M. I cannot
Be patient, to hear the King commend
Your lip.

A. I am betraid.

M. My phrase is modest,
Do not you love the King?

A. Yes, with the duty.—

M. Of one that wants no cunning to dissemble
Her pride, and loose desires.

A. You are the Queen.

M. What then?

A. I should else tell you, 'tis ill done
To oppresse one that groans beneath the weight
Of griefe already, and I durst take boldnesse
To say, you were unjust.

M. So, so.

A. I can

Contain no longer, take from my sad heart

What

180

190

The Politician.

63

What hitherto I have conceal'd, (in that
 You may call me dissembler of my sorrows)
 I am weary of my life, and fear not what
 Your power and rage can execute; would you
 Had no more guilt upon your blood, then I
 Have sinne in my accounts that way, My Lord
Gotharus would not be so unkind to me.

200

M. What's that you said to impudently *Albina*?

A. What I did think should have consum'd me here
 In silence, but your injuries are mighty,
 And though I do expect to have my name
 In your black Register design'd for death,
 To which my husband will I know consent;
 I cannot thus provok'd, but speak what wounds me.
 Yet here agen I shut the Casket up,
 Never to let this secret forth, to spread
 So wide a shame hereafter.

210

M. Thou hast wak'd
 A Lyonness.

A. Death cannot more undo me,
 And since I live an exile from my husband,
 I will not doubt but you may soon prevail,
 To give my weary soul a full discharge
 Some way or other; and in minute when
 It takes her flight to an eternall dwelling,
 I will forgive you both, and pray for you,
 But let not your revenge be so long idle,
 Least the unmeasur'd pile of my affections
 Weigh me to death before your anger comes,
 And so you lose the triumph of your envies.

220

M. You sha' not be forgotten, feare is not,
 And but that something nearer doth concern us,
 You should soon find a punishment. *The King. Ex*

Enter King, Gotharus, with a Letter.

Ki. He struck *Aquinas*, *Helga* saw him bleed.

230

G+

229+ S.D. Ex.) Exit, followed by Albina G

229+ Scene II. Another Apartment in the Same add. G

229+ S.D. Enter...Letter) Enter King and Gotharus, with
 letters G

3 4

The Polititian.

Go. These are strange insolencies, one got for
Aquinas.

Did *Olaus* bring these Letters?

Ki. No, some spirit,
For he soon vanish'd.

I have given my sonne
To the most violent men under the Planets,
These Souldiers.

Go. And they'll cling to him like Ivie,
Embrace him even to death.

Ki. Like Brees to Cattel
In summer, they'll not let him feed.

Go. But make
Him fling, unquiet.

Ki. Most repineful, spleeny.

Go. Ready to break the twist of his Allegiance.

Ki. Which they fret every day---

Go. These put upon his young blood discontents.

Ki. Dangerous---

Go. Extreemly dangerous.

Ki. Swell him up

With the alluring shapes of rule, and Empire---

Go. And speak his strength with a proud Emphasis;
Yours, with a faint cold-hearted voice; was ever
Such peremptory lines writ to a father?

Ki. Thy counsell, while the dangers yet aloofe.

Go. Aloofe? take heed, hills in a piece of landskip
May seem to stand a hundred leagues, yet measure,
There's but an inch in distance; oh ambition
Is a most cunning, infinite dissembler,
But quick i'th execution.

Ki. Thy counsell.

Go. He that aspires hath no Religion,
He knows no kindred.

K. I aske for thy advice.

Go. Have you not seen a great Oke cleft asunder,
Wit

240

250

233b I have...sonne) G shifts to preceding line

236b Brees) brise G

245 was) Were G

The Politician.

• 35

With a small wedge cut from the very heart
Of the same tree?

Ki. It frights me to apply it ;
Oh my mis-fortune, this is torment, not
A cure. *Enter Aquinus*

Go. Aquinus, Speak him gently fir,
And leave me to encourage him in a service 260
Worth his attempt, and needful to your safety.
Noble Aquinus, our good King has sence
Of the affront you suffered from his Uncle,
And as he is inform'd, for speaking but
The duty of a subject.

Aq. This is true fir,
I wear his bloody favour still, I never
Took any blow so long on trust.

Ki. I know thy spirit's daring, and it shal become 270
My justice to reward thy suffering ;
A storm now hovers o're my Kingdom,
When the aire is clear, and our sky fair agen,
Expect, nay challenge, we shall recompence
What thou hast suffer'd for us, with a bounty
Worth all thy merits, i'th mean time apply
Thy selfe to my *Gotharus*, and be counsel'd. *Exit.*

A. My duty.

Go. Th' hast no alliance to my blood ;
Yet if thou think'st I do not flatter thee,
I feel a friendly touch of thy dishonour,
The blow, 'twas not well done of Duke *Olaus*.

Aq. You great men think you may do what you 280
please,
And if y' have a mind to pound us in a mortar
We must obey.

Go. That law is none of natures,
And this distinction of birth and royalty
Is not so firme a proofe, but there are men (hearts
Have swords to pierce it through, and make the

F

Of

268 thy...become) G shifts to next line

36

The Polititian.

Of those that take this priviledge from their blood,
Repent they were injurious.

Aq. My sword

Was quiet when he beat me.

Go. He did not, could not beat thee.

A. 'Twas worse, he cudgel'd me, I feel it yet,
Nor durst I strike agen.

Go. It could not be

A tameness in thy spirit, but quick thought

That 'twas *Olaus*, not, that in thy heart

There was no will to be reveng'd, for he

Is false to nature, loves his injury,

But that there was no safety to return

Thy anger on his person.

Aq. Y'are i'th right,

That frighted me.

Go. For he is not reveng'd,

That kills his enemy and destroyes 'himselfe,

For doing his own justice, therefore men

That are not slaves, but free, these we receive

Born, and bred Gentlemen in fair employments,

That have, and dare bid high agen for honour,

When they are wrong'd by men 'bove them in title,

As they are thought worthy a personall wound,

In that are rais'd and level'd with the injurer ;

And he that shall provoke me with h's weapon,

By making me his enemy, makes me equal,

And on those terms I kill him : But there is

Another caution to wise men, who ought

To cast and make themselves secure, that when

They have return'd full payment for their sufferings

In fame, they may be safe without a guard.

Aq. That fir is the prudence.

Go. Yet I can direct thee

To be reveng'd with safety unto this,

What if I add therein, thou shalt do service

That

290

300

310

300 these) those G

The Polititian.

37

That will oblige the common-wealth, that groans
 With fear of innovation, and make
 The King thy friend by one expence of courage;
 And having nam'd the king thus, it must make
 Thy thoughts secure from future losse, and in
 The present act no danger.

320

A. Sir, be cleere,
 Make good what you have promis'd,
 And see if I be frighted, I have help'd
 Many give up the ghost.

Go. *Olaus* us'd

Thee basely, how much would the Kingdome suffer
 If he were dead and laid into his Tombe,
 Perhaps a year sooner then nature meant,
 To make his bones fit.

Aq. I dare kill him sir,
 If I were sure the King would pardon me,
 That in my own revenge, and any other
 Whom he calls enemy without exception,
 To this I am bound in conscience; sir, there needs
 No conjuration for this, nor art
 To heighten me, let me but hear the King
 Will have it, and secure me.

330

Go. Thou deserv'st him,
 And maist a statue, for our great deliverer,
 Yet, now I have thought better on't, we may
 Save trouble in *Olaus* Tragedy,
 And kill him through another.

Aq. Whom?*Co.* One that

Sits heavier on the Kings heart, and dwels in't
 Such a disease, as if no resolute hand
 Cure him.

340

Aq. Ple be his Chyrurgion.

Go. When I name him,
 One that has had no will to advance thee

F 2

To

Running title *Polittian*) misprint for *Polittian*

342b Chyrurgion) surgeon G

38

The Politician.

To thy deserts in wars, for all thy former
And thy late services, rewarded with
A dull command of Captain, but incens'd
By *Olaus* now who rules his heart, lesse hope
To be repair'd in fortune.

Al. Let him be the Prince.

Go. 'Tis he.

A. It honours my attempt;
And while his father holds him disobedient,
I think him lesse then subject.

Go. Disobedient? look there.

Shows a Letter.

Aq. This is the Princes hand.

Go. But read his heart.

Aq. Impious! above the reach
Of common faith.

I am satisfied, he must not live; the way:
They would not trust me with his cup to poyson it,
Shew me the way---the King and Queen.

Go. Lets study. *Enter King and Queen.*

Q. You have a faithful servant in *Gotharus*.

K. Upon his wisdom we depend.

Go. I have it,

He shall dye like a Souldier, thus ——— *Whispers.*

Qu. Their malice

Doth onely aime at me, and if you please
To give me up a sacrifice to their fury.

K. Not for a thousand Sons, my life and honors
Must sit with thine *Marpisa*.

Aq. Sir, 'tis done.

Go. This act shall make thee great, the King and
Queene

Look cheerefull royal sir, and think of honour
To crown the merit of this Captain, let
No trouble shake a thought, he will deserve
Your bosome sir.

K. He shall possesse it; how my *Gotharus*?

Go.

350

360

370

347 By) G shifts to preceding line

348b the Prince) G shifts to next line

353b+ S.D. Aqu. reads add. G

354b Of common faith) G shifts to preceding line

357b+ S.D. Enter...Queen) Enter King and Marpisa G

358 Q.) Marp. G

360 Qu.) Marp. G

370 how my Gotharus?) G shifts to next line

The Politician.

39

Go. Pray leave it to me, it is not ripe yet for your knowledge sir.

K. We'll trust thee, come *Marpisa*.

Go. Dearest Madam! come *Aquinas*.

Aq. I attend your Lordship. *Exeunt.*

Enter *Haraldus, Sueno, Helga*, at a banquet.

Su. My Lord, you honour us.

Hel. If we knew how to expresse our duties.

Ha. No more ceremony,

Your loves engage me, if some discontents
Make me not seem unpleasant; yet I must
Confesse I was more prompted to th'acceptance,
In hope to cure a melancholly.

H. With your pardon,

It does too much usurpe on your sweet nature,
But if your Lordship please, there is a way
To banish all those thoughts.

Ha. I would call him doctor

That could assure me that.

Su. I am of his

Opinion sir, and know the best receipt
Ith world for sadness.

Ha. Prethee what?

Su. Good wine.

(were

Ha. I have heard 'em talk so, If I thought there
That operation——

He. Try sir.

Su. My humble duty---'tis excellent wine!

Ha. *Helga*.

He. Your Lordships servant.'

Ha. 'Tis pleasant.

Drinks.

Su. It has spirit, will you please

Another tryall, that prepares more sweetness,
Health to the *Queen*.

Ha. I thank you.

He.

380

390

Running title Politician) misprint for Polititian

371 it is...sir) G shifts to next line

372b come Aquinus) G shifts to next line

373+ Scene II. An Apartment in the Palace: a banquet set
out add. G

373+ S.D. Enter...banquet) Enter Haraldus, Sueno, and
Helga G

375 to expresse our duties) G shifts to next line

389 After duty S.D. Drinks add. G

389 'tis excellent wine!) G shifts to next line

393+ After Queen S.D. Drinks add. G

The Politician.

He. With your pardon, fill to me,
Your grace should have it last.

Ha. She is my mother.

Su. She is our royall mistress, heaven preserve her,
Does not your Lordship feel more inclination

Har. drinks

To mirth, there is no spell 'gainst sorrow, like
Two or three cups of wine.

He. Nothing believ't,

Will make your soul so active, take it liberally.

Ha. I dare not trust my brain.

Su. You never tried.

(king,

He. You'l never know the pleasure then of drink-
I have drunk my selfe into an Emperour.

Su. In thy own thoughts.

He. Why is't not rare, that wine

Taken to the extent, should so delightfully
Possess the imagination, I have had my Queens
And Conubines ———

Ha. Fine fancies.

He. The Kings health,

Give me't in greater volum, these are scorns
To thee, I'me sprightly but to L. out.

Su. What rare things will the flowing vertue raise
It but the sight exalt you? to your grace,
The Kings health.

Ha. Let it come, i'le trespasse more.

He. That smile became you fir

Ha. This Cup doth warm me *Drinks*
Methinks I could be merry.

Su. Will your grace have any musick?

Ha. Any thing

He. Strike lustily.

Musicke

Ha. I have begun no health yet

Su. Now you must honour us

Ha. Health to the Prince

Ex.

409 out) on't G

409+ S.D. Drinks add. G

412a+ S.D. Drinks add. G

415a have any musick?) G shifts to next line

416a+ S.D. Musicke) Music within G

The Tolitian.

4

He. That is your title sir,
 As you are Sonne to a Queene.
 Ha. My father was no King, father i'le drown
 The memory of that name. *Drinke.* 420
 He. The Prince *Tu-ge-fus* health.
 Su. He's not far off
 By the Court Computation- -hap pinefle now
 To Prince *Haradus* mist etc.
 He. With devotion
 Ha. Alas, I am too young to have a mill rest
 He. Sir, you must crown in
 Ha. These are complement
 At Court, where none must wait a drinking mist etc.
 Su. Methinks loud music should attend these
 Healths---
 Ha. So, shall we dance? *Drinke.*
 He. We want Ladies.
 Ha. I am as light, thou shalt go for a Lady.
 Su. Shall I? *Dance.* 430
 Is not this better, then to fight away
 Our spirits now?
 Ha. I'me hot.
 He. A cup of wine is the most naturall cooling
 Ha. You are my Physitian Gentlemen. *Drinke.*
 Su. Make it a health to my Lord *Gedarus*
 I'll pledge it as heartily as he were my father.
 Ha. Whose father? *Thrus wine to Sumo's face*
 Su. Mine, I said.
 Ha. Cry mercy.
 Su. Nay, 'tis but so much wine left, Gilly's health
 Ha. I'll drink no more.
 He. What think you of a song? *Sing.*
 Su. A catch, to't bayes.
 Ha. Shall we to bed Gentlemen?
 I did not sleep last night
 He. If your Grace 440

- 419 father? i'le drown) G shifts to next line
 429 Before thou S.D. [dances] add. G
 430a+ S.D. Dance) omit. G
 432 is the...cooler) G shifts to next line
 433 Physitians Gentlemen) G shifts to next line
 434 health to) health [,sir,] to G
 439a+ S.D. Song indicated here by G instead of 438b+

42

The Politician.

Desire to sleep, there's nothing to prepare it
Like to 'ther cup.

Ha. A health to both your Mistresses. *Drinks.*

Su. You do us grace.

He. There's hope of his conversion.

Ha. I am nos well, what wheels are in my brains?
Philosophy affirms the earth moves not,
'Tis here methinks confuted, Gentlemen,
You must be faine to lead me to some couch,
Where I may take a nap, and then i'le thank you,
I'le come agen to morrow.

Su. Every day

For a twelve-month.

He. That will make you a good fellow. *Exit.*

450

*Enter Prince Turgesius, Reginaldus, Soldiers marching,
Olaus meets, they salute and whisper.*

P. You tell me wonders.

Ol. 'Tis all truth, we must
Stand on our guard, 'tis well we are provided.

P. Is it not some device to make us feare,
That at our entertainment we may find
Our joyes more spacious.

Ol. There is some device in't.

P. It is not possible a father should
Be so unkind to his own blood and honour.

Ol. My life was threatned.

P. Who durst threaten it?

Ol. The King your father.

P. Oh say not so good fir. *(our,*

460

Ol. And if you please him not with your behavi-
Your head may be soon humbled to the axe,
And sent a token of his love, to your stepdame
The Queen, I triff not.

Pr. For what finnes

Hath angry heaven decreed to punish Norway,
And lay the Scene of wrath in her own bowels? *I*

444 nos) not G

450+ S.D. *Exit*) Exeunt, leading in Haraldus G

450+ Scene III. The Country add. G

450+ S.D. Enter Prince...whisper) Enter at one side,
prince Turgesius, Reginaldus, and Soldiers marching;
at the other, Olaus; they salute, and whisper G

451a P.) Tur. G. Throughout this act G substitutes Tur.
for P. or Pr.

The Politician.

39

I did suspect when none came forth to meet
 Our victory, to have heard of some misfortune,
 Some prodigies engendring : down with all
 Our pride of war, the Garlands we bring home
 Will but adorne us for the sacrifice ;
 And while our hairs are deck'd with flowers and
 ribbands,

470

We shall but march more gloriously to death.
 Are all good women dead within the Kingdom,
 There could be found none worth my fathers love,
 But one whose fame and honour is suspected ?

Ol. Woulst they were but suspected.

P. Marpisa?

Ol. Her preferment was no doubt
Gothams act, for which 'tis whisper'd,
 She payes him fair conditions, while they both
 Case up the Kings eyes, or confine him to
 Look through such cunning opticks as they please.

480

P. He have his heart.

Ol. But how will you come by't ?

He's safe in the Kings bosome, who keeps warm
 A serpent, till he find a time to gnaw
 Out his preserver.

P. We had dyed with honour (read
 By the Enemies sword, something might have been
 In such a fall, as might have left no shame
 Upon our story, since 'tis chance of war,
 Not want of valour, gives the victory ;
 This ship-wracks all, and eates into the soule
 Of all our fame, it withers all the deeds
 Is owing to our name.

490

Enter Cortes.

Co. Health to the Prince,

Ol. Cortes, welcome, what news ?

D

Cr.

468 engendring) egendring Duke University quarto

475 is) are G

476 Woulst) Would G

40

The Politician.

Co. These Letters will inform his highness.

Ol. Sent, from the King *Cortes*? has he thought upon't?

Are we considerable at last, and shall
The Lady *Gengaw*, that is pearch'd upon
His throne, be counsell'd not to take too much
Upon her? will *Gotharus* give us leave
To be acquainted with the King agen? ha!

500

Co. These Letters came sir from *Aquinus*.

Ol. How?

I hope he mentions not the broken pate
I gave him, and complains on't to the Prince,
I may be apt to make him an amends
With such another.

Pr. Sir.

Ol. What's the matter?

P. Read, I am planet-stroke, cursed *Gotharus*!
What would the traitor have?

510

Ol. 'Tis here, I take it, he would have you sent
Yonder, and has tooke order with *Aquinus*
For your conveyance hence, at both their charges;
But now you know the plot, you wo't not trust
Your life as he directs.

P. Not trust *Aquinus*?

Ol. You are desperate, haik you, I do suspect him,
And I ha' cause, I broke his head at Court
For his impertinent counsell, when I was
In passion with the King, you sha' not trust him,
This may be cunning to revenge himselfe,
I know he has a spirit, come you sha' not
Be cheated of your life, while I have one
To counsell you.

520

P. Uncle, I am unmov'd,
He is a Scouldier, to that name and honour
I'll trust a Prince's life: he dares not be
A traitor.

Ol.

The Politician.

41

Ol. I have read that one Prince was
 So credulous, and scap'd, but *Alexander*, (man,
 Though he were great, was not so wise a Gentle-
 As heaven in that occasion might have made him,
 The valiant confidence in his doctor, might
 Ha' gnawn his bowels up, and where had been
 My gallant Macedonian? come you shall
 Consider on't.

P. I am resolv'd already,
 March to the City, every thought doth more
 Confirm me, passion will not let you see,
 Good Uncle with your pardon, the true worth
 And inside of *Aquinas*, he is faithfull,
 Should I miscarry, 'tis my single life,
 And 'tis obedience to give up our breath,
 When fathers shall conspire their Childrens death
Exeunt.

530

Act. 4.

Enter King, Gotharus.

Go. **Y**OU may surrender up your Crown, 'twell
 shew
 Brave on *Turgesius* Temples, whose ambition
 Expects it.

K. Nay *Gotharus*—

Go. Has my care
 Cast to prevent your shame, how to preserve
 The glories you possess, by cutting off
 A Canker that would eat into your throne,
 And hinder your fair growth, and do you make
 A scruple to be cured?

K. I d'd but mention,
 And nature may excuse, he is my son.

G 2

Act. 4) Act IV. Scene I G
Before S.D. The Palace add. G

42

The Polititian.

10

Go. The more your danger, when he dares be
impious,

20

The forfeit of his duty in this bold
And hostile manner to affright your subjects,
And threaten you with articles, is already
The killing of your honour, and a treason
Nature abhors, a guilt heaven trembles at,
And you are bound in care of your own province,
To shew your justice, and not be partiall
To your own blood; but let your Kingdome suffer,
Her heart be torn by civill Wars; 'tis none
Of mine, and let him in the blood of many
Fathers, be made a King, your King; and you
That now command, be taught obedience,
Creep to your child, exchange your pallace for
A prison, and be humbled till you think
Death a preferment, I have but a life—

30

Ki. Which I will cherish, be not passionate,
And I consent to all thou hast contained;
Thou art my friend.

Go. I would be fir, your honest Chyrurgion,
And when you have a Gangrene in your limb,
Not flatter you to death, but tell you plainly
If you would live, the part so poyson'd must be
Cut from your body.

Ki. And I wo't shake
With horror of the wound, but meet my safety
And thank my best preserver; but art sure
Aquinus will be resolute?

Go. Suspect not,
He is my Creature.

Enter Hormenus.

Ho. The Prince your Sonne—

Ki. Is a bold Traytor.

And they are Rebels joyne with him.

Go.

17 justice, and) justice, [sir,] and G
27 contained) [contrived:] G
29 Chyrurgion) surgeon G

The Politician.

43

Go. What of the Prince *Hormenus*?

Ho. He is very near the City with his Army.

Ki. Are the walls fortified?

40

Ho. They are?

Ki. We wo't not trust him, nor the Russian

Olaus, that Incendiary.

Go. The Queen.

Enter Marpisa.

Qu. O sir.

Ki. There are more wounds in those sad accents,
Then their rebellion can give my Kingdom.Q. My boy, my child, *Haraldus*.

Ki. What of him?

Qu. Is sick, is dying sir.

Go. Forbid it heavens, he was in health--

Qu. But if I mean to see him

A live, they say I must make haste,

The comforts of my life expire with him. *Exit.*

50

Go. The Devils up in arms, and fates conspire
Against us.

Ki. Mischiefs tumble like waves upon us.

Ho. Sir, It will be necessary

You lend your person to direct, what shall

Be further done i'th City, *Aquinus* hath

Charge of the Gate and Walls, that offer

The first view to the Enemy.

Ki. He is trusty, and

A daring Souldier; what at stand *Gotharnus*?Go. I was thinking of the Queen sir, and *Haraldus*,

And grieve for the sweet child.

Ki. Some feaver, would my

Son were in his state, but soon we shall

Conclude his destiny, if *Aquinus* prosper;

But to the walls.

60

Go. I attend, my very soule

Is in a sweat, *Hormenus*.

Ho. I wait on you.

Exeunt;

G 3

Enter

39 the Prince Hormenus?) G shifts to next line

40 the City with his Army) G shifts to next line

44a Qu.) Marp. G. Throughout this act G substitutes
Marp. for Qu. or Q.

53b like waves upon us) G shifts to next line

58a The) G shifts to preceding line

Enter Prince Turgesius, Olaus, Cortes, Reginaldus, Souldiers.

Pr. The Gates are shut against us Souldiers.

Ol. Let our Engines

Teare 'em, and batter down the walls.

Pr. Good Uncle,

Your counsell I obey'd i'th wars abroad,

We did there fight for honour, and might use

All the most horrid formes of death to fright

Our enemies, and cut our way to victory :

But give me leave to tell you sir, at home

Our conquest will be losse, and every wound

We give our Country, is a crimson teare

From our own heart, they are a viperous brood

Gnaw through the bowels of their parent, I

Will rather dye without a monument,

Then have it bear my name, to have defaced

One heap of stones.

Enter Gotharus on the walls, Ho. Aqu.

Cor. Gotharus on the walls?

Ol. Hermenus and Aquinus? now a speech,

And 'twere at Gallies would become him better.

Go. Thus from my matter, to the Prince of Norway,

We did expect, and had prepar'd to meet

Your victory with triumphs, and with Garlands

Due to your fate and valours, entertain'd you ;

Nor has your Army sacrific'd so many

Warm drops of blood, as we have shot up prayers

That you might prosper, and return the pledge

Of all our hope and glory. But when pride

Of your own fames, and conquest in a war,

Hath poyson'd the obedience of a Sonne,

And tempted you to advance your sword, new bath'd

In

65b+ Scene II. Before the Walls of the City add. G

65b+ S.D. Enter...Souldiers) Enter Turgesius, Olaus,

Cortes, Reginaldus, and Soldiers G

66a Pr.) Tur. G. Throughout this act G substitutes Tur.
for Pr.

66a Souldiers) omit. G

81 And) An G

81 would) 'twould G

The Polititian.

45

In enemies blood 'gainst your Countries bosome;
 Thus we receive you, and declare your pietie,
 And faith lost to your Country, and your Father.

Pr. My Lord, all this concerns not me, we have
 But done our duties, and return to lay
 The Trophies at his feet, whose justice did
 Make us victorious more then our own valour,
 And now without all titles but his sonne,
 I dare helts accusation, to blast
 My humble thoughts.

100

Go. Sir, give us leave to feare,
 Not your own nature, calme as the soft aire,
 When no rude wind conspires a mutiny---

Ol. Leave Rethorique, and to'th point, why do not
 The Gates spread to receive us? and your joyes
 Shoot up in acclamations? I would have
 Thy house give good example to the City,
 And make us the first-born fire.

110

Go. Good heaven knows,
 How willingly I would sacrifice my selfe,
 To do a grateful service to the Prince:
 And I could wish my Lord, you were less passionate,
 And not inflame his Highnesse gentle spirit
 To these attempts.

Fr. I am ignorant *Gotharus*
 Of what you mean, where is the King my father?
Aq. Where a sad father is, to know his Sonne
 Bring arms against his life.

Pr. How now *Aquinnus*,
Ol. Dare you be saucy?
 O that Gentleman
 Is angry, his head akes with the remembrance of
 My Truncheon.

120

Aq. 'Twas a valiant act,
 And did become the greatness of *Olaus*,
 Who by the priviledge of his birth, may do

D 4

109a first-born fire) first bonfire G
 118b O that Gentleman) G shifts to preceding line

46

The Politician.

A wrong and boast it.

Ol. Shall these Groomes affront us?*Pr.* Have you commission to be thus insolent,
They do not know us:*Go.* Yes, and in our heartsBleed, that our fears of your unjust demand,
Compell us to this separation.*Pr.* Demands? is it injustice for a Sonne
To aske his fathers blessing? by this duty
Go. Yes, I command thee, tell me of other
His Sonne desires access, let me meet with him.*Go.* I have not in your absence in my heart
What did become my service to your right,
To take his anger off.*Pr.* What Riddles this?*Go.* But let me with a pardon of my words
The Letters that you sent, were not from me,
You were to blame, to chide me thus,
So with a King a Father yet I am
And pwa'd my Conscience twice a day, I mean
I mean intyre, but wrought and wrought, I mean
Rash spirits, to corrupt you with their words
Feeding your youth with thought, to be so inspired
To serve their ends, whose countell all this while
Did starve that sweetnets in you we all hop'd for.*Ol.* Devices! more devices!*Pr.* I am amaz'd,And if the King will not vouchsafe me conference,
I shall accuse thy cunning to have poyson'd
My Fathers good opinion. *Enter King.**Go.* Innocence

May thus be stain'd, pray let your justice clear me.

Ki. What would our Sonne?*Pr.* Thus pay his filiall duty.*K.* 'Tis but counterfet, if you bring no thought
To force our blessing in this rude manner, how

Dare

130

140

150

144 starve) sour G

147a+ S.D. Enter King) Enter King on the walls G

150b+ S.D. Kneels add. G

152 in this...how) G shifts to next line

The Politician.

47

Dare you approach ? dismiss your souldiers.

Ol. Not the meanest knapsack,

That were a way to bring us to the mercy

Ol. wolves indeed, *Gotharus* grinds his teeth
Already at us.

Ki. We shall talk with you fir

Hereafter, I command thee by thy duty

Thou ow'st a father and a King, dismiss

Your Troops.

Pr. I will.

Ol. You shall not, that were fine,

So we may run our heads into their noose,

You give away your safety.

Pr. I will not

Dispute my power, let my intreat prevaile
For their dimission.

Ol. You may dismiss

Your head and mine, and be laugh'd at, these men
Are honest, and dare fight for us.

Pr. I know

Their loves, and will rewa it ; dear, dear Uncle.

Go. How he prepares his Tragedy *Aquinus*,
Let not thy hand shake.

Aqu. I am resolute.

Go. And I, for thy reward, 'tis done, the souldiers
Disperse already.

Ol. If any mischief follow this,
Thank your credulitie.

Pr. May I now hope for access ?

Ki. Descend *Gotharus* and *Aquinus*

To meet the Prince, while he contains within
The piety of a Son, we shall imbrace him.

Pr. When I degenerate, let me be accurst
By heaven and you.

Ol. Are you not pale to think on't.

Pr. It puzzles me to think my father guilty.

Ol.

160

170

153 dismiss your souldiers) G shifts to next line

167 rewa) reward G

170 After reward S.D. [exeunt Soldiers] add. G

172b access) G shifts to next line

Ol. I do not like things yet.

As the Prince is going forth, a Pistoll is discharged within, he falls.

Pr. O I am shot, I am murder'd.

Ol. Inhumane Traytor, villaine.

Olaus wounds Aquinus.

Go. So, so, his hand has saved my execution,
'Tis not safe for me to stay, they are both sped
rarely.

Exit.

Ol. O my dear Consin, treason, treason.

Ki. Where?

Ol. In thy own bosome, thou hast kil'd thy Sonne,
Convey his body, guard it safe, and this
Perfidious trnnke i'l have it punish't
Past death, and scatter his torn flesh about
The world to affright mankind, thou art
A murtherer, no blood of mine.

Go. 'Tis done,

And all the guilt dyes with *Aquinus*, false
By *Olaus* sword most happily, who but
Prevented mine, this act concludes all feare.

Ki. He was my sonne, I must needs drop a teare.

Exeunt.

*Haraldus discovered sicke, Queen,
Doctors.*

Qu. It is not possible, he catch a feavor
By excess of wine? he was all temperance:

Do. He had a soft and tender constitution,
Apt to be inflam'd, they that are most abstemious,
Feel the disorder with more violence.

Qu. Where, who assisted him in this misfortune?
He had some company.

Do. He was invited

He says by *Sueno*, and *Helga*, to a banquet,
Where in their mirth, they careless of his health,

Exeunt.

Running title Politition) misprint for Polititian

179+ S.D. As...falls) Enter below, Gotharus; as Turgesius
goes out, a pistol is discharged within; he falls;
then enter Aquinus G

181 So, so) G shifts to preceding line

182 'Tis) G shifts to preceding line

183a Consin) cousin G

186 trnnke) trunk G

188+ S.D. To the King add. G

189a- S.D. Exeunt, bearing the bodies. Re-enter Gotharus
above add. G

193+ Scene III. An Apartment in the Palace add. G

193+ S.D. Haraldus...Doctors) Haraldus on a couch, sick;
Marpisa, and Physicians G

196 Do.) 1 Phys. G

200b Do.) 2 Phys. G

The Polititian.

49

Suffered him drink too much.

Qu. They payson'd him,
Go apprehend the murtherers of my child,
If he recover not, their death shall wait
Upon *Haraldus*; but pray you tell me Gentlemen,
Is there no hope of life, have you not art
Enough to cure a feavor?

Do. We find Madam,
His disease more malignant by some thought
Or apprehensions of griefe.

Qu. What griefe?
Y'are all impostors, and are Ignorant
But how to kill.

Ha. Is not my mother come? (selfe

Qu. Yes my deare sonne, and here shall weep my
Till I turne *Niobe*, unless thou givest me
Some hope of thy own life.

Ha. I would say something
Were you alone.

Qu. Leave us; now my *Haraldus*,
How is it with my child?

Hal. I know you love me,
Yet I must tell you truth, I cannot live,
And let this comfort you, death will not come
Unwelcome to your sonne, I do not dye
Against my will, and having my desires,
You have less cause to mourne.

Qu. What is't has made
The thought of life unpleasant, which does court
Thy dwelling here with all delights that nature
And art can study for thee, rich in all things
Thy wish can be ambitious of, yet all
These treasures nothing to thy mothers love,
Which to enjoy thee would defer a while
Her thought of going to heaven.

Ha. Oh take heed mother, heaven

H 2

Has

210

220

208b Do.) 1 Phys. G

229b heaven) G shifts to next line

50

The Politician.

230

Has a spacious care and power to punish,
Your too much love with my eternal absence,
I begge your prayers and blessing.

Qu. Th'art dejected,
Have but a will and live.

Ha. 'Tis in vaine mother.

Qu. Sinke with a seavour into earth :
Look up, thou shalt not dye.

Ha. I have a wound within
You do not see, more killing then all seavors.

Qu. A wound ? where ? who has murder'd thee ?

Ha. *Gotharus*-----

Qu. Ha ! furies persecute him.

Ha. Oh pray for him !

'Tis my duty, though he gave me death,
He is my father.

240

Qu. How ? thy father ? (me,

Ha. He told me so, and with that breath destroy'd
I felt it strike upon my spirits ; mother,
Would I had neer been born !

Qu. Believe him nor.

Ha. Oh do not add another sime to what
Is done already, death is charitable
To quit me from the scorn of all the world.

Qu. By all my hopes *Gotharus* has abus'd thee,
Thou art the lawful burden of my wombe,
Thy father, *Altamans*.

Ha. Ha ?

250

Qu. Before whose spirit long since taken up,
To meet with Saints and Troops Angelicall,
I dare agen repeat thou art his Sonne. (ther!

Ha. Ten thousand blessings now reward my mo-
Speake it againe, and I may live, a streain
Of pious joy runnes through me, to my soule
Y'ave threke a harmony next that in heaven ;
Can you without a blush, call me your Child,

And

235a Look up) G shifts to preceding line

The Politician.

51

And sonne of *Altomarus*? all that's holy
Dwell in your blood for ever, speak it once,
But once agen,

Qu. Were it my latest breath,
Thou art his and mine.

260

Enough, my tears do flow (me
To give you thanks for't; I would you could resolve
But one truth more, why did my Lord *Gotharus*
Call me the issue of his blood?

Qu. Alas, he thinks thou art——

Ha. What are those words? I am undone
Agen.

Qu. Ha? (his son---

Ha. 'Tis too late to call 'em back, he thinks I am

Qu. I have confes'd too much, and tremble with
The imagination, forgive me child,

270

And heaven, if there be mercy to a crime
So black, as I must now to quit thy fears,
Say I have been guilty off, we have been sinful,
And I was not unwilling to oblige
His active braine for thy advancement. by
Abusing his believe thou wer't his own,
But thou hast no such staine, thy birth is innocent,
Or may I perish ever, 'tis a strange
Confession to a child, but it may drop
A balsome to thy wound; live my *Haraldus*,
If not for this, to see my penitence,
And with what tears i'll wash away my linne.

280

Ha. I am no bastard then.

Qu. Thou art not.

Ha. But I am not found while you are lost,
No time can restore you,
My spirits faint.

Qu. Will nothing comfort thee?

Ha. My duty to the King

Qu. He's here.

Exit King.

- 261b Before Enough Har. add. G
266a I am undone) G shifts to next line
267 to call...son) G shifts to next line
269 After imagination S.D. [aside] add. G
272 off) of G
275 thon) thou G
283 I am...lost) G shifts to next line
284a No time...you) G shifts to next line
285b the King) G shifts to next line
285b King) king G

52

*The Politician.**Ki.* How is't *Haraldus*?

Death sits in's face.

Ha. Give me you blessing, and within my heart
Ile pray you may have many, my soul flies
'Bove this vain world, good Mother close mine eyes*Qu.* Never dyed so much sweetnesse in his years.*Ki.* Be comforted, I have lost my sonne too,
The Prince is slaine, how now.*Enter officers with Helga.**Qu.* Justice upon the murderer of my sonne,
This villaine *Helga*, and his companion
Sueno, have kil'd him, where's the other?*Offi.* Fled Madam,But *Helga* does confesse he made him drunk.*He.* But not dead drunk, I do beseech you Madam.*Ki.* Look here what your base surfet has destroy'd.*He.* 'Twas *Sueno* as well as I, my Lord *Gotharus*
Gave us commission for what we did.*Qu.* Again *Gotharus*, sure he plotted this.*Ki.* Hang him up straight.*He.* I left no drink behind me,

If I must dye let me have equall justice,

And let one of your guard drink me to death fir;

Or if you please to let me live till

Sueno is taken, we will drink and reele

Out of the world together.

Ki. Hence, and hang him.*Exeunt.**Enter Hormenus.**Ho.* Sir, you must make provision against
New danger, discontent is broke into
A wild rebellion, and many of your subjects
Gather in tumults, and give out they will
Revenge the Princes death.*Ki.* This I did feare,
Where's *Gotharus*? O my fright, my conscience,*Has*

290

300

310

287b Death...face) G shifts to preceding line288 you) your G290+ S.D. Dies add. G296 Sueno) G shifts to preceding line306 till) until G308b+ S.D. Exeunt) Exeunt Officers with Helga G314 O my...conscience) O, my frightened conscience G

The Politician.

53

Has furies in't, where's *Gotharus* ?---

Ho. Not in the Court.

Ki. I tremble with confusions. *Exit.*

Qu. I am resolv'd, my joyes are all expir'd,
Nor can ambition more concern me now,
Gotharus has undone me in the death

Of my loved Sonne, his fate is next, while I
Move resolute i'th command his destiny. *Exit.*

320

Enter Gotharus.

Ho. How are we lost, the Prince *Turgesus* death
Is of no use, since 'tis unprofitable
To the great hope we stored up in *Haraldus*,
It was a curst plot directed me
To raise his spirit, by those giddy engines
That have undone him, their souls reel to hell for't
How will *Marpisa* weep her selfe into
The obscure shades, and leave me here to grow
A statue with the wonder of our fate.

330

Enter Albina.

Al. Sir.

Go. Do not trouble me.

Al. Although

I am not partner of your joyes or comfort,
Yet let your cruelty be so mindfull of me
I may divide your sorrows.

Go. Would thy sufferings
Could ease me of the weight, I would
Empty my heart of all that's ill, to sinke thee,
And bury thee alive, thy sight is hateful,
Aske me not why, but in obedience
Fly hence into some wildernesse. *The Queene.*

Enter Queene. *Exit Alb.*

Go. Great Queene, did any sorrow lade my bosome,
But what does almost melt it for *Haraldus*,

340

Your

316b+ S.D. *Exit*) Exeunt King and Hor. G

321+ Scene IV. A Room in *Gotharus*'s House add. G

322 Ho.) misprint for Go.

339+ S.D. *Enter Queene*) Enter *Marpisa* G

54

The Salutation.

Your presence would revive me, but it seems,
Our hopes and joys in him grew up so mighty,
Heaven became jealous, we should undervalue
The bliss of th'other world, and build in him
A richer Paradise.

350

Qu. I have mourn'd already
A mothers part, and fearing thy excess
Of griefe, present my selfe to comfort thee,
Tears will not call him back, and 'twill become us
Since we two are the world unto our selves,
(Nothing without the circle of our arm's
Precious and welcome) to take heed our griefe
Make us not overfoolen, like him that dead,
And our blood useles.

Go. Were you present Madam,
When your Sonne dyed?

Qu. I was.

360

Go. And did you weepe;
And wish him live, and would not heaven at
Your wish, return his wandering Ghost again?
Your voyce should make another out of Atomes;
I do adore the harmony, and from
One pleasant look, draw in more blessing
Then death knows how to kill.

Ma. He is recovered from his passion..

Go. Whats this? ha?

Qu. Where?

Go. Here, like a sudden winter
Struck on my heart, I am not well o'th sudden, ha?

Qu. My Lord, make use of this, 'tis Cordial.

Gives him a box of poyson

I am often subject to these passions,
And I can not walk without this lovely box
To prevent danger, they are pleasant,
'Tis a most happy opportunity.

370

Go. Let me present my thanks to my patient.

Exit

351 arm's) arms G

353 that) that's G

360 look, draw) look [of your's] draw G

362+ S.D. Aside add. G

365+ S.D. Gives him...poyson) Gives him a box G

369+ S.D. Aside add. G

The Politician.

55

Enter Albina.

And kiss your hand.

Qu. Our lips will meet more lovingly.*Al.* My heart will break.*Qu.* Your Lady, we are betray'd,
She see us kiss, and I shall hate her for it.*Go.* Does this offend your virtue?*Alb.* Y^e are mercilefs,You shall be a less Tyrant fir to kill me,
Injurious Queen!*Qu.* Shall I be here affronted?I shall not think *Gotharus* worth my love,
To let her breath forth my dishonour, which
Her passion hath already dared to publish,
Nor wanted she before an impudence
To throw this poyson in my face.*Go.* I'll tame her.*I act.**Alb.* I wo'not curse you Madam, but you are
The Cruel'st of all woman kind,
I am prepared to meet your tyrannies.

380

*Enter Gotharus with a Pistol, at the other
door, a servant.**Ser.* My Lord,We are undone, the common people are
In arms, and violently assault our houses,
Threatning your Lordship with a thousand deaths
For the good Prince, whose murder they exclaim
Contriv'd by you.*Go.* The fiends of hell will show more mercy to me
Where shall I hide me?*Qu.* Alas they'll kill me too.*Ser.* There's no trying, they have broken down
the first Court,

Down at that window fir.

*Albina...Pistol**E*

390

370+ S.D. Enter Albina) Re-enter Albina G373 see) [saw] G384 I am) G shifts to preceding line384+ S.D. Enter...servant) Re-enter at one door, Gotharus,
with a pistol; at the other, a Servant G390 more mercy to me) G shifts to next line391b they'll kill me too) G shifts to next line391b+ S.D. Exit add. G392 of the first Court) G shifts to next line393+ S.D. Albina...Pistol) Goth. drops the pistol, which
Albina takes up G

56

The Politician.

Go. Helpe me, O help me, i'me lost.

With. n--- Down with the doors,

This way, this way.

*Enter Rebels.**Al.* He that first moves this way

Comes on his death, I can dispatch but one,

And take your choise.

(you,

1. Alas good Madam, we do not come to trouble

You have sorrow enough, we would talk

With my Lord your pagan husband.

2. I, I, where is he?

3. That Traytor.

4. Murderer of our Prince.

Al. Y^e are not well informed,*Aguinus* kill'd the Prince.

2. But by my Lords correction

We know his heart, and do meane to eat it.

Therefore let him appeare, knock down the Lady

You with the long bill.

Al. How dare you runne the hazard of your lives

And fortunes, thus like out-laws, without authority

To break into our houses, when you have done,

What fury leads you to't, you will buy too dear

Repentance at the Gallows.

2. Hang the Gallows, and give us my Lord your

*Enter Servant.**(husband,**Ser.* He's escap'd Madam, now they may search.*Enter more Rebels.**(trai'd.**Al.* But where's the Queene, she must not be be-

1. This way, this way, he got out of a window,

And leap'd a wall, follow, follow.

Within--- Follow, follow, follow.*Al.* O my poor *Gotharus*.*Enter Queen.**Al.* Madam, you are secure, though you pursued*Me dead, I with you safety.**Qu.* I have been*, Too*

400

410

420

394a O help me, i'me lost) G shifts to next line

394a i'me) i'me Duke University quarto

394a+ S.D. Exit with Serv. add. G

395 Before He S.D. [presents the pistol] add. G

396 Comes on his death) G shifts to preceding line

397 And take your choise) G shifts to preceding line

400a With my Lord) G shifts to preceding line

400b I, I) Ay, ay G

403 correction) direction G

404 and do) and [we] do G

410 to't) to G

412 and) omit. G

412 give us...husband) G shifts to next line

412+ S.D. Enter Servant) Re-enter Servant G

413 now...search) G shifts to next line

418+ S.D. Enter Queen) Re-enter Marpisa G

The Politician.

57

Too cruel, but my fate compell'd me to't. *Exit.*

A. I am become the extreamest of all miserie.

Oh my unhappy Lord.

*Exit**Enter Sueno.*

Su. *Helga* is hanged, what will become of me?
I think I were best turn Rebel, there's no hope
To walk without a guard, and that I shall not
Want to the Gallows, heathen Hangmen
Are used to have a care, and do rejoyce
To see men have good ends.

Enter Gotharus.

Go. I am pursued.

Su. My Lord *Gotharus*? worse and worse, oh for
must be ore his eyes.

Go. You sha'not betray me sir.

Su. Hold my Lord, I am your servant, honest *Sueno*.

Go. *Sueno*, off with that case, it may secure me,
Quickly, or——

Su. Oh my Lord, you shall command my skin,
Alas poor Gentleman, I'm glad I have it
To do your Lordship service.

Go. Nay, your beard too?

Su. Yes, yes, any thing:

Alas my good Lord, how comes this?

Go. Leave your untimely prating, help,
You'll not betray me.

Su. Ple first be hanged

Voices—Follow, follow.

Go. Hell stop their throats; so, so, now thy r—

Su. It was my duty, truth sir I will have n—

Go. Yes, take that, and that, for killing of the—

Su.

Now I am sure you will not—

Su. O murder.

Voices—Follow, follow.

430

440

423+ Scene V. A Street add. G

423+ S.D. Enter *Sueno*) Enter *Sueno*, disguised G

429a+ S.D. Enter *Gotharus*) Re-enter *Gotharus* G

430 a mist...eyes) G shifts to next line

431+ S.D. Draws a poniard add. G

432 I am...*Sueno*) G shifts to next line

433 off with...me) G shifts to next line

434a or) G shifts to next line

438a+ S.D. They exchange dresses add. G

442+ S.D. Wounds him) Stabs him G

58

The Politian.

Go. I cannot scape, oh help invention.

*He bloodies himselfe with Sueno's blood, and falls down as dead.**Enter Rebels.*

1. This way they say he went, what's he?

2. One of our company I think.

3. Who kil'd him?

4. I know not.

2. Lets away, if we can find that Traytor,
He shall pay for all.

4. Oh that I had him here, I'de teach him---

2. This way, this way.

Su. Oh.

3. Stay, There's one groans.

Su. Oh---

2. Nay 'twas hereabouts, another dead?

4. He has good cloathes, *Gotharus*? the very cur.3. 'Tis *Gotharus*, I have seen the dog.

2. 'Tis he, 'tis he.

Su. Oh.

Exit Gotha.

2. Now 'tis not he, if thou canst speak my friend--

Su. *Gotharus* murdered me, and shifted cloathes,
He cannot be far off, oh.1. That's he that lyes dead yonder, O that he were
Alive againe, that we might kill him one after another.

3. He's gone.

2. The Devill he is, follow, follow.

3. This way, he cannot scape us, farewell friend,
I'll doe thee a courtesy.

Follow, follow.

*Exit.**Enter Olaus, Prince, Aquinus.*Ol. So, so, in this disguise you may to'th Army,
Who though they seem to scatter, are to meet

By

Running title Politian) misprint for Polititian445+ S.D. He....dead) He smears himself with Sueno's
blood, and falls down as dead G448b that Traytor) G shifts to next line450 I had...him) G shifts to next line

455+ S.D. Exit Gotha.) Goth. rises, and steals off G

459 O that he were) G shifts to next line460 that...another) G shifts to next line462 farewell...courtesy) G shifts to next line

463+ S.D. Exit) Exeunt Rebels G

463+ Scene VI. An Apartment in Olaus' House, with a
coffin in it add. G463+ S.D. Enter...Aquinus) Enter Olaus, Turgesius, Aquinus,
and Cortes G

The Politician.

59

By my directions, honest *Aquinas*, you

You wait on the Prince, but fir— *Whisper*

Cor. Were you not wounded? *(clams)*

Aq. I prepared a privie Coat, for that I knew *G*
Would have been too bulie with my flesh else,
But he thinks I'm slaine by the Duke, and hugges
His fortune in't. 470

Pr. You'l follow.

Ol. And bring you newe, perhaps the Rabble ar-
In hot pursuite after the Politician,
He cannot scape them, they'l teare him like
So many hungry Mastives. *Exit.*

Pr. I could wish they had him.

Ol. Lote no time, *Cortes* stay you with me,
Not that I think my house will want your guard.

Cor. Command me fir.

Ol. Whas ever such a practise by a father,
To take away his Sonnes life? 480

Pr. I would hope he may not be so guilty, yet I
know not

How his false terrors multiplied by the Art
Of this *Gotharus* may prevaile upon him,
And win consent.

Ol. *Aquinas* has been faithfull,
And deceived all their treasons, but the Prince
Is still thought dead, this empty Coffine shall
Confirm the people in his funerall,
To keep their thoughts revengefull,

Within. Follow, follow--
Till we are posselt of him that plotted all 490

Cor. The cry draws this way,
They are excellent Blood-hounds.

Enter Gotharus.

Go. As you are men, defend me from this *G*
Of the devouring multitude; I have

Exe

Exit

467a You) omit. *G*

467a+ S.D. Whispers) Whispers Tur. *G*

468 prepared...knew) *G* shifts to next line

468 Gotharus) *G* shifts two lines below

469 my flesh else) *G* shifts to next line

470 and hugges) *G* shifts to next line

475a+ S.D. Exit) omit. *G*

475b they had him) *G* shifts to next line

475b+ S.D. Exeunt Tur. and Aqu. add. *G*

479 Whas) Was *G*

481 Pr.) Cor. *G*

481 he may...know not) *G* shifts to next line

489 Within. Follow, follow) *G* places after line 490

490 Till we are) *G* shifts to line 488

491b They...Blood-hounds) *G* shifts to preceding line

Go *The Polititian.*

Deserv'd your anger, and a death, but let not
My limbs inhumanely be torne by them,
O save me.

Within. Follow, foll---

Ol. Blast occasion.

(plore

Go. I am forced to take your house, and now im-
Your mercy, but to rescue me from them,
And be your own revenger, yet my life
Is worth your preservation for a time,
Do it, and i'll reward you with a story
You'll not repent to know.

500

Ol. You cannot be safe here,
Their rage is high, and every doore
Must be left open to their violence,
Unlesse you will obscure you in this Coffin,
Prepared for the sweet Prince that's murder'd,
And but expects his body which is now
imbalming.

Go. That, O y're charitable.

Within. Follow, fol---

Go. Their noise is Thunder to my soul,
He goes into the Coffin.

510

So, so.

Enter Rebels.

(mult,

Ol. How now Gentlemen, what means this Tu-
Do you know that I possesse this dwelling?

Reb. Yes my Lord,
But we were told my Lord *Gotharts* entred,
And we beseech you give him to our justice,
He is the common enemy, and we know he killed the
Prince.

Ol. You may search if you please,
He can presume of small protection here,
But I much thank you for your loyalties,
And service to the Prince, whose bloodless ruines
Are there, and do but wait when it will please
His

520

496b foll---) follow G

502b safe here) G shifts to next line

507 imbalming) G shifts to next line

510a+ S.D. He...Coffin) He lays himself in the coffin G

511 what...Tumult) G shifts to next line

512a possesse this dwelling?) G shifts to next line

515 he killed the Prince) G shifts to next line

The Polititian.

61

His father to reverse a cruell sentence,
That keeps him from a buriall with his Ancestors,
We are forbid to do him rights of funerall.

1. How, not bury him?

2. Forbid to bury our good Prince? we'l bury him,
And see what Priest dare not assist us. (triumph)

3. Not bury him? we'l do't, and carry his body in
Through the City, and see him laid in great
Tombs

1. Not bury our Prince? that were a jest indeed.

Cor. 'Tis their love and duty. (will).

2. We'l pull the Church down, but we'l have our

3. Deare Prince, how sweet he smells.

1. Come Countrymen march, and see who dares
Take his body from us.

Cor. You cannot helpe.

Ol. They'l bury him alive.

Cor. He's in a fright.

Ol. So may all Traytors thrive. *Exeunt.*

530

Act. 5.

Enter King and Queene.

K. OH I am lost, and my soul bleeds to thinke I
By my own dotage up have thee.

Qu. I was curst

When I first saw thee, poor wind-shaken King!
I have lost my Sonne.

K. Thy honour impious woman,
Of more price then a Sonne, or thy own life,
I had a sonne too, whom my ruthles sent
To another world, my poor *Thorgestas*,

F 4

Wh

527 in triumph) G shifts to next line

528 1,th great Tombs) G shifts to next line

529 a jest indeed) G shifts to next line

533 march...dares) G shifts to next line

536b+ S.D. Exeunt) Exeunt Rebels with the coffin, followed
by Cor. and Olaus G

Act. 5) Act V. Scene I G

Before S.D. An Apartment in the Palace add. G

S.D. Enter...Queene) Enter King and Marpisa G

2b Qu.) Marp. G. Throughout this act G substitutes Marp.
for Qu.

62

The Politician.

What forery of thy tongue and eyes betraid me?

10

Qu. I would I had been a Falsk, to have shot
A death to thy dissimbling heart, when I
Gave my self up thy Queen; I was secure,
Till thou with the temptation of greatness
And flattery, didst poison my sweet peace,
And shall thy base feares leave me now a prey
To Rebels?

Kl. I had been happy to have left
Thee sooner, but be gone, get to some wilder nesse
Peopled with Serpents, and engender with
Some Dragon like thy self.

Qu. Ha, ha. (men?)

20

Kl. Dost laugh thou prodigie? thou shame of we-
Qu. Yes, and despise thee dotard, vex till thy soul
Break from thy rotten flesh, I will be merry
At thy last groan.

Kl. O my poor boy! my sonne!
His wound is printed here, that false *Gotharus*,
Your wotten Goat I feare, practis'd with thee
His death.

Qu. I was thy own act and timorous heart, in hope
To be secure, I glory in the mention
Thou murderer of thy sonne.

Enter Horments.

30

Ho. Oh sir, if ever, stand upon your guard,
The Army which you thought scattered and broke,
Is grown into a great and threatening body,
I send by the Duke *Oliver* your lov'd Uncle,
He marching hither, all your subjects fly to him.

Exit.

Qu. Ha, ha. (ter)
Kl. Come on thy spleene, is this a time for laugh-
When thou shouldst shew thy guilty soule?
Hence with thee.

(ter)

Running title Politician) misprint for Polititian

The Politician.

63

Qu. Not to obey thee, (shadow of a King)
Am I content to leave thee, and but I will not
Prevent thy greater sorrow and vexation,
Now I would kill thee coward.

R. Treason, treason.

Qu. I, I, Who comes to your rescue?

Kr. Are all fled?

Qu. Slaves do it naturally.

Kr. Canst thou hope to scape?

40

Qu. I am mistress of my fate, and do not fear
Their inundation, their Army coming,
It does prepare my triumph; they shall give
Me libertie, and punish thee to live.

Kr. Undone, forsaken, miserable King!

Exeunt severally

*Enter Prince, Olaus, Cortes, Aquinus,
Soldiers*

Pr. Worthy Aquinus, I must honour thee,
Thou hast preserv'd us all, thy service will
Deserve a greater monument than thanks.

Aq. Thank the Duke, for breaking o' my pate.

Ol. I know 'twas well bestow'd, but we have now
Proof of thy honest heart.

50

Aq. But what with your highness favour, do you
To do with your father?

Pr. Pay my duty to him,
He may be sensible of his cruelty,
And not repent to see me live.

Ol. But with your favour, something else must be
Consider'd, there's a thing he calls his Queen,
A limbe of Lucifer, she must be rotted
For the Armies satisfaction.

Aq. They'll ne'r digest her,
The Kings hounds may be kept hungry
Enough perhaps, and make a tramping whet

60

Pr. I wonder how the rabble will bestow

39a I, I) Ay, ay G

45+ Scene II. Before the Palace add. G

45+ S.D. Enter...Souldiers) Enter Turgesius, Olaus, Cortes, Aquinus, and Soldiers G

46 Pr.) Tur. G. Throughout this act G substitutes Tur.
for Pr.

50 know) knew G

59b digest her) G shifts to next line

54

The Politician.

The Coffin.

Ol. Why, they'l bury him alive
I hope.

Pr. Did they suppose my body there?

Ol. I'm sorry, he will fare so much the better,
I would the Queen were there to comfort him,
Oh they would smell, and sweat together rarely.

Aq. He dare as soon be damn'd as make a noise,
Or stirre, or cough.

Ol. If he should sneeze.

70

Cor. 'Tis his best course to go into the ground
With silence.

Pr. March on, stay, what Trumpets that?

*Enter Rebels with a Trumpet before the
Coffin marching.*

Ol. They are no enemies, I know the Coffin.

Aq. What rusty Regiment ha' we here? (ver'd;

Ol. They are going to bury him, he's not yet disco-
Oh do not hinder 'em, 'tis a work of charity:

Yet now I do consider better on't,

You may do well to shew your selfe, that may

Be a meanes to waken the good Gentleman,

And make some sport before the rascall smell,

And yet he's in my nostrill, he has perfum'd

80

His box already.

Om. Reb. 'Tis he, 'tis he, the Prince alive! hey.

*They see the Prince throw downe the Coffin, and
runne to kneele and embrace him.*

Aq. What would he give but for a knife to cut
His own throat now?

Om. Rebel. Our noble Prince alive!

Pr. That owes himselfe to all your loves.

Aq. What? what trinkets ha' you there? (dy,

Reb. The Duke *Olaus* told us 'twas the Princes bo-
Which

71a+ S.D. Trumpet sounded within add. G

71b+ S.D. Enter...marching) Enter Rebels, marching, with
a trumpet before the coffin G

81a+ S.D. Tur. discovers himself add. G

81b+ S.D. They...him) They throw down the coffin, and run
to kneel, and embrace Turgesius G

86 Olaus...body) G shifts to next line

The Politician.

65

Which we resolv'd to bury with magnificence.

Aq. So it appeares.

Ol. 'Tis better as it is. (sensible,

2. *Reb.* There's something in't, my shoulder is still
Lets search, stand off— (forgive

90

Ol. Now do you sent him Gentlemen? he w'od
The hangman to dispatch him out o'th way;
Now will these Masties use him like a Cat,
Most dreadfull Rogues at an execution:
Now, now.

1 *Reb.* 'Tis a man, ha *Gotharus*, the thing we whet
our teeth for.

Om. Reb. Out with the traytor, and with the mur-
derer, hey, drag him.

Ol. I told you.

1 *Reb.* Hold, know your dutie fellow renagades,
We do beseech thee high and mighty Prince,
Let us dispose of what we brought, this traytor
He was given us by the Duke, fortune has
Thrown him into our teeth.

100

Ol. And they'l devour him.

Om. We beseech your highness. (boone,

Ol. I doe acknowledge it, good sir grant their
And try the Caniballs.

2. He have an arme.

3. He have a legge, I am a Shoemaker,
His shinbone may be useful.

4. I want a signe, give me his head.

Pr. Stay, let's first see him, is he not stifled?

3. I had rather my wife were speechlesse.

110

Ol. The Coffin sir was never close.

Pr. He does not stirre.

1. We'l make him stir, hang him, he's but asleepe.

2. He's dead, hum. (him.

Ol. Dead? Then the Devill is not so wise as I took

Pr. He's dead, and has prevented all their fury.

A7.

91 sent) scent G

94b+ S.D. They open the coffin add. G

95 ha Gotharus...for) G shifts to next line

96 and) [out] G

96 hey, drag him) G shifts to next line

101 Before fortune) and add. G

113 Then the...him) G shifts to next line

113 Devill is) devil's G

66

The Politician.

Ag. He was not smother'd, the Coffin had aire enough.

Ol. He might ha' liv'd to give these Gentlemen some content.

1 Reb. Oh let us teare his limbs.

Pr. Let none use any violence to his body, I feare he has met reward above your punishment.

2. Let me have but his clothes.

3. He is a Taylor.

2. Onely to cut out a sute for a Tarytor by 'em, Or any man, my conscience would with hang'd.

4. Let me have a button for a relique---

Pr. No more.

Ol. There is some mystery in his death.

Enter King.

The King? obscure a little nephew—

Ki. To whom now must I kneel? where is the King?

For I am nothing, and deserve to be so,

Unto you Uncle must I bow, and give

My Crown, pray take it, with it give me leave

To tell you, what it brings the hapless wearer,

Befide the outside glory: for I am

Read in the miserable fate of Kings.

You thinke it glorious to command, but are

More subject then the poorest payes you dutie,

And must obey your fears, your want of sleepe,

Rebellion from your Vassals, wounds even from

Their very tongues, whose quietnesse you sweat for,

For whose dear health you waste, and fright your

Strength to palenesse, and your blood into a frost.

You are not certaine of a friend or servant,

To build your faith upon, your life is but

Your subjects murmur, & your death their sacrifice;

When looking past your selfe, to make them blest

In your succession, which a wife must bring you;

You may give up your libertie for a smile

As

120

130

140

- 115 the...enough) G shifts to next line
 116 to give...content) G shifts to next line
 121 Tarytor) traitor G
 125+ S.D. Tur. retires add. G
 139 strength) G shifts to preceding line

The Politician.

67

As I ha' done, and in your bosome cherish
More danger then a warre or famine brings,
Or if you have a sonne---my spirits faile me
At naming of a sonne.

Pr. Oh my deare father.

(should

Ki. Ha ! do not fright me in my tears, which
Be rather blood, for yeelding to thy death,
I have let fall my penitence, though I was
Counsel'd by him whose truth I now suspect,
In the amaze and puzzle of my state---

150

Pr. Dear sir, Let not one thought afflict you more,
I am preserv'd to be your humble sonne still,
Although *Gotharus* had contriv'd my ruine,
'Twas counterplotted by this honest Captaine.

Ki. I know not what to credit, art *Turgesius*?

Pr. And do account your blessing, and forgiveness
(If I have err'd) above the whole worlds Empire.

160

The Armie sir is yours.

Ol. Upon conditions----

Pr. Good sir---and all safety meant your person

Ol. Right, but for your gipsie Queene, that Co-
catrice.

Ki. She's lost.

Ol. The Devil find her.

Ki. She's false.

Ol. That Gentleman

Jack in a Box, if he could speake,
Would cleare that point.

Ki. Forgive me gentle boy.

Pr. Dear sir no more.

Aq. Best dismiss these Gentlemen.

Ol. The Princes bountie, now you may go home;
And d'ee heare, be drunk to night, the cause re-
quires it.

170

R. We'll shew our selves good subjects.

Om. Heaven blest the King and Prince, and the
good Duke.

*Exeunt.**Ki.*

149b Before Oh S.D. [coming forward] add. G

164 but...Cocatrice) G shifts to next line

166b a) the G

169 Before now) S.D. [gives them money] add. G

170 d'ee) do you G

170 requires it) G shifts to next line

68

The Politician.

Ki. My comforts are too mighty, let me pour:
More blessings on my boy.

Pr. Sir, I am blest

If I stand faire in your opinion.

Ki. And welcome good *Olaus*.

Ol. Y^e are deceiv'd,

I am a Ruffian, and my head must off
To please the Monkey Madam that bewitch'd you,
For being too honest to you.

Ki. We are friends.

Ol. Upon condition that you will ———

Ki. What?

Ol. Now have I forgot what I would have,
Oh that my *Ladie Circe* that transform'd you,
May be sent — whether? I ha' forgot agen,
To the Devil, any whether, far enough:
A curse upon her, she troubles me both when
I think on her, and when I forget her.

Enter Albina.

Ki. *Gotharus* wife, the sorrowful *Albina*.

Al. It pittie dwell within your royal bosome,
Let me be heard; I come to find a husband,
Ile not believe what the hard hearted rebels
Told me, that he is dead, (they lov'd him not,
And wish it so) for you would not permit
His murder here. You gave me, sir, to him
In holy marriage, i'le not say, what sorrow:
My poor heart since hath been acquainted with,
But give him now to me, and i'le account
No blessing like that bountie; where, oh where
Is my poor Lord? none tell me? are you all
Silent, or deaf as Rocks? yet they sometimes
Do with their hollow murmurs, answer men:
This does increase my fears, none speak to me:
Looke my Lord from you sir, you once lov'd him

The Politician.

69

He had your bosome, who hath torne him thence?
 Why do you shake your head? and turn away?
 Can you resolve me sir? the Prince alive?
 Whose death they would revenge upon *Gotharus*.
 O let me kisse your hand, a joy to see
 You safe, doth interrupt my grieve, I may
 Hope now my Lord is safe too, I like not
 That melancholly gesture; why do you make
 So dark your face, and hide your eies, as they
 Would shew an interest in sorrow with me.
 Where is my Lord? can you or any tell me
 Where I may find the comfort of mine eies,
 My husband; or but tell me that he lives,
 And I will pray for you--then he is dead
 Indeed I feare.

210

Pr. Poor Ladic.*Aq.* Madam be comforted.

Al. Why that's well said, I thank you gentle sir,
 You bid me be comforted, blessing on you,
 Shew me now reason for it, tell me something
 I may believe.

220

Aq. Madam, your husbands dead.

Al. And did you bid me sir be comforted (him)
 For that? oh you were cruel; dead? who murdered
 For though he lov'd not me in life, I must
 Revenge his death.

Pr. Alas you cannot.*Al.* No?

Will not heaven heare me think you? for I'll pray
 That horror may pursue the guiltie head
 Of his black murderer, you doe not know
 How fierce and fatall is a widowes curse;
 Who kil'd him? saie.

Aq. We know not.*Al.* Y'are unjust.

230

Pr. Pursue not sorrow with such Inquisition
 Ladic.

41.

209 saf) safe G
 232a Lodie) Lady G

70

The Polititian.

Al. Not I? who hath more interest? (*Enter*

K. The knowledge of what circumstance depriv'd
Of life, will not availe to his return;
Or if it would, none here know more, then that
He was brought hither dead in that inclosure.

Al. Where?

Aq. In that Coffin Ladie.

Al. Was it charitie

Made this provision for him? oh my Lord
Now may I kisse thy wither'd lip, discharge
Upon thy bosome a poor widowes tears; (*Enter*
There's something tempts my heart to shew more
And wait on thee to death, in whose pale dresse
Thou dost invite me to be reconcil'd.

K. Remove that Coffin.

Al. Y'are uncharitable;

Is't not enough that he is rob'd of life
Among you, but you'l rob me of his bodie?
Poor remnant of my Lord; I have not had
Indeed so many kisses a great while,
Pray do not envie me, for sure I sha'not
Die of this surfet, he thought not I was
So neare to attend him in his last and long
Progressse, that built this funerall tenement
Without a roome for me; the sad *Albina*
Must sleepe by her dead Lord, I feel death coming,
And as it did suspect, I durst not look
On his grim visage, he has drawn a curtaine
Or mist before my eyes.

K. Look to the Ladie

Pr. Look to *Albina*, our Physitians,
There is not so much vertue in our i'th Kingdomes
If she survive this passion, she is worth
A Prince, and I will court her as my blessing.
Say, is there hope?

Phy. There is.

Pr.

240

250

260

257a+ S.D. Swoons add. G

258+ S.D. Enter Physicians add. G

The Polititian.

71

Pr. Above your lives preserve her.*Phy.* With our best art and care.*Exit with Albina**Ol.* She has almost made me woman too; but
Come to other businesse.*Enter Queene.**Aq.* Is not this the Queene?*Ol.* The Queen of hell, give her no hearing, but
Shoot, shoot her presently without more repitance;
There is a lecherous Devil in her eye,
Give him more fire, his hell's not hot enough,
Now shoot.*Pr.* Be temperate good sir.*Qu.* Nay let his cholerick highness be obey'd.*Aq.* She is shot-free.*Qu.* The Prince alive? where is *Gotharus*?*Ol.* Your friend that was.*Qu.* It is confest.*Ol.* Your Stallion.*Qu.* He has more titles sure.*Ol.* Let but some strangle her in her own habit.*Qu.* The office will become a noble hanging.*Ol.* Where —*Qu.* Ile not spend my breath upon thee,
I have more use on't, does *Gotharus* live?*Aq.* You may conjecture Madam, if you turn
Your eyes upon that object.*Qu.* It has wrought then.*Kr.* What has wrought?*Qu.* His Phylick sir,

For the state Megrin.

A wholesome poyson, which in his poor face

And tainting when the Rebels first purtu'd him.

It was my happinesse to minister

In my poor boyes revenge, kil'd by his poyson.

F

P,

270

280

- 262c preserve her) G shifts to next line
 263+ S.D. Exit with Albina) Exeunt with Albina G
 265a Come) G shifts to preceding line
 265a+ S.D. Enter Queene) Enter Marpisa G
 271 his...obey'd) G shifts to next line
 272a shot-free) G shifts to next line
 281c For...Megrin) G shifts to preceding line

12

The Politician.

Pr. Payton d.

O. She is turn'd Doctor.

Qz. He becomes

Death's pale complexion, and now I'm prepar'd

To. For what?

Qz. To die.

O. Prepar'd to be damn'd, a seven year killing
Will be too little.

290

Qz. I pity your poor age,
I had not stay so long, nor shall you have
Time now to go to kill me.

O. No, let me trie.

Qz. Ha ha.

O. Dost thou laugh Helcat?

Qz. Yes, and scorne all your fancies, I was ne-
ver provident, to give ~~Cosmetics~~ all
My cordiall, you may trust the operation,
Hee's fitter to cure, I may have a mind
To talke, and be assur'd, will you my Lord?
I will purge your choler in my.

300

O. Heere be some patient I thank you.

Qz. Think you was ever my companion,
Since I grew wicked with that Politician,
Toe your thoughtful death, nor am I coy
To a future friend in't.

O. Devil clinck.

creerly

O. I work with method, and dash kill d i-
With out remorse, your Mercury is a poe-
son, could I have deliverer to this medicine,
I had repented to recover my vices.
I may, this time, to bridle in o my heart.

As I wish it might out of heaven?

Qz. Yes, I it would.

310

Sometimes, but have not heart enough to pray,
Some vapours now will waite on me and haue me.
I must be it, but not ambition ruin'd me?

299 your...you) G shifts to next line
 312 annot) cannot Duke University quarto

The Politician.

73

If greatnesse were a priviledge i'th other
World, it were a happines to die a Queene,
I find my conscience too late, 'tis bloody,
And full of staines, oh I have been so wicked,
'Twere almost impudence to aske a pardon,
Yet for your own sakes pittie me; survive
All happie, and if you can, forgive, forgive.

Moritur.

K. Those accents yet may be repentance.

320

Pr. See! dead.

K. Some take their bodies hence.

Pr. Let them have buriall.

K. 'Tis in thee *Tyrant*

To dispose all, to whom I give my Crown;
Salute him King by my example.

Pr. Stay.

Upon your death-stare, will you be traytor,
Contente y^e lawful King should be dep^osed
Sir, do not wound your Son, and lay to great
Attaine upon his honorable, happy honour,
I now enjoy most men's opinion,
This change will make 'em think I'd continue,
And force y^e resignation, were it full
By justice and your teste, I shall not touch
My brow, all death translate you to a kingdome
More glorious, and y^e have me to succeed,
Better'd by your example in the practise
Of a King's power and duty.

330

K. The obedience

Will with exalts of command kill the father,
And hasten that command their most soft death.

Pr. Receive this Captain, and y^e will instruct
To you and me.

K. Be Captain of our guard.

340

And my good thanks to your care I give.

The Soldiers, let the bawdye speak to y^e court
And your love.

314 World) G shifts to preceding line

319+ S.D. *Moritur*) Dies G

321a See's) She's G

322a+ S.D. Exe. Soldiers, with the bodies of Goth. and
Marp. add. G

331 were) wear G

340a+ S.D. Presents Aqu. add. G

341 eare) care G

74

The Politician.

T Ol. I, this fourth well fellow Soldier,
 Trust me beside your pay for the Kings bountie
Within Sol. Heaven preserve
 The King and Prince.

Ol. Not a short prayer for me?

Om. Sol. Heaven bless the Duke, heaven bless the
 Duke.

Ol. Why lo, money will do much.

K. A bright date shines upon us, come my sonne,
 Too long a stranger to the Court, it now
 Shall bid thee welcome, I do feel my years
 Slide off, and joy draw sorrow in my tears.

Exeunt omnes.

FINIS.

343b I) Ay G

344 Trust) Trust Duke University quarto

345a Within) omit. G

352+ S.D. Exeunt omnes) Exeunt G

Finis) omit. G

NOTES

Title-page

Salisbury Court. Also presented at this theatre were Shirley's Changes (1632), and The Gentleman of Venice (1639).

Fleay (Biographical Chronicle of the English Drama, 11, 242) supposes that The Royal Master was acted at Salisbury Court, but for this there is no definite proof. The Salisbury Court Playhouse, erected in 1629 by Richard Gunnell and William Blagrove, stood until 1666, when it was burned in the Great Fire of London. For information on this theatre, see J.Q.Adams, Shakespearean Playhouses, pp.368-383; W.J.Lawrence, The Elizabethan Playhouse, Second Series, p.239; and L.Hotson, The Commonwealth and Restoration Stage, pp.100-114.

Her Majesties Servants. This company began to act at the Salisbury Court Playhouse in 1637; it was formed by the union of the old Queen's men and the Salisbury Court company of the King's Revels. For details see J.T.Murray, English Dramatic Companies, 1,267.

Humphrey Moseley. In 1646 Moseley had published Shirley's Poems, &c. (Narcissus, and The Triumph of Beauty); in 1652/53

he published the Six New Plays (The Brothers, The Sisters, The Doubtful Heir, The Imposture, The Cardinal, and The Court Secret); in 1655, The Gentleman of Venice. A Contention for Honour and Riches and The Triumph of Peace, originally issued by William Cooke in 1633, were later (Stationers' Register, December 12, 1646) assigned to Moseley. The publisher of The Polititian will also be remembered as the publisher of the 1647 folio of Beaumont and Fletcher, for which Shirley wrote a preface. Moseley was an alert and capable "stationer" interested in issuing the finest literature of his day. For further details concerning him, see D.Masson, Life of Milton, iii, 448-451, 455-458, and vi, 400-404; H.R.Plomer, Dictionary of the Booksellers Who Were at Work in England, Scotland and Ireland from 1641 to 1667, pp.132-133; D.N.B. (article by C.W.Sutton); and a full and interesting article by John Curtis Reed in Oxford Bibliographical Society Proceedings and Papers, ii (1927-1930), 57-142. Mr. Reed's article reprints (pp.132-133) a list of books sold by Moseley in 1640/41; among the seventy-six items are thirteen plays by Shirley.

St. Pauls Church-yard. The old center of the London book trade. Many printers and publishers had shops here. For details see the article on "London and the Life of the Town" by H.B.Wheatley in Shakespeare's England, ii, 176-177.

Dedication

Head-ornament. The head-ornament preceding the dedication is the same as that on sig.A3 of The Brothers, The Imposture,

and The Cardinal, in the volume of Six New Plays published in 1652/53 by Humphrey Moseley.

Walter Moyle. Walter Moyle (1627-1701) is briefly mentioned in the D.N.B. articles on John, his father, who was a friend of Sir John Eliot, and Walter, his son, who was a political writer and student. He was born at Bake in St.Germans, Cornwall. He married Thomasine, eldest daughter of Sir William Morice (cf. J.Burke, Genealogical and Heraldic History of the Commoners of Great Britain and Ireland, iii,235). Shirley's patron was named in 1654, with one John Vivian, to be overseer of the will of Richard Moyle (cf. J.L.Vivian and H.H.Drake, Visitation of the County of Cornwall, p.149). In 1656 the name of Walter Moyle appears among a group who published a remonstrance complaining that they were not admitted into parliament, even though they had been duly elected by the people (cf. B.Whitelock, Memorials of the English Affairs, iv,280). Walter Moyle was knighted at Whitehall on the fourth of February, 1663; for arms he assumed "Gules A Moyle Arg" (cf. G.W.Marshall, Le Neve's Pedigrees of the Knights Made by King Charles II, p.180). He became sheriff of Cornwall in 1671. It is perhaps worth remembering that Shirley and Moyle were both royalists throughout the interregnum; an interesting speculation would make their political alignment one of the causes of their literary acquaintance.

1. Though. The ornamental initial "T" is the same as that on sig.A2 of The Court Secret, published in 1653 by Moseley.

1-2. severity...recreations. This refers probably to the

closing of the theatres in 1642.

6. under-wit: a poor or inferior kind of wit. N.E.D. cites this passage as the sole illustration for this definition.

8. outed: driven out.

11. Posie: a syncopated form of "poesy", in the sense of "poetical production". N.E.D. (II,3) cites the following example, dated 1578, from Florio's 1st Fruites, 52: "Gioconde was the Emperor Gratian when he read the Posies of Ausonius."

14. staines of impudence and profanation. For other protests against indecency on the stage, see D.Klein, Literary Criticism from the Elizabethan Dramatists, pp.205-207. Cf. also The Actors' Remonstrance, written in 1643 and reprinted in W.C.Hazlitt's English Drama and Stage, p.260:

First, it is not unknowne to all the audience that have frequented the private Houses of Black-Friers, the Cock-pit and Salisbury-Court, without austerity wee have purged our Stages from all obscene and scurrilous jests, such as might either be guilty of corrupting the manners, or defaming the persons of any men of note in the City or Kingdome.

16-18. this is...kind. This prophecy was fulfilled, if by "this kind" Shirley meant "regular tragedy". But Honoriam and Mammon and The Contention of Ajax and Ulysses were first printed (together in one volume) in 1659. In the dedication of Honoriam and Mammon, (Works, vi,3), Shirley makes a second promise of the sort recorded in the present epistle to Walter Moyle: "It is now public, to satisfy the importunity of friends: I will only add, it is like to be the last, for in my resolve, nothing of this nature shall, after this, engage

either my pen or invention."

The names and small Characters of the Persons

The names...Persons. Shirley appended "small characters" also to the dramatis personae of The Gentleman of Venice, as did Jonson in Every Man Out Of His Humour and The New Inn. The names of the principal characters in The Polititian have a distinctly northern flavor, and may be found in almost any chronicle of Scandinavian history. The following, for example, all appear repeatedly in the Rerum Danicarum Historia of Pontanus, published in 1631: Olaus, Haraldus, Sueno (for this name see also Macbeth, I,ii,59), and Albina. Regnaldus, Haquinus, and Helgo, forms very similar to those in Shirley, occur also in Pontanus's work. Saxo Grammaticus (translation by Oliver Elton, index, s.v. "Gotar") mentions kings of Norway and Sweden whose names were Götarus, Götherus, and Götwarus. The name "Gotharus" also seems vaguely reminiscent of "Goth", perhaps in the Latin genitive plural "Gothorum". "Turgesius" is perhaps derived from Torgils or Turgeis, a ninth-century Viking chieftain who established Norse strongholds in Ireland, and founded the city of Dublin (cf. K.Gjerset, History of the Norwegian People, i,47). At any rate, the name of this hero is Latinized as "Turgesius" in Giraldus Cambrensis, Opera, v,182-189, (Topographia Hibernica, Distinctio III, Cap. xxxvii-xlvi). This Irish name may be connected with the possibility that The Polititian was written and presented in Ireland. Forsythe (op.cit., p.177) suggests that the name of

Marpisa may be from "Marpesia" in Sidney's Arcadia. A "king of Norway" appears as a character in The Misfortunes of Arthur by Thomas Hughes, and in Clyomon and Sir Chlamydes. In Hamlet, Fortinbras is "prince of Norway". Gifford adds the following names to the list of characters in his edition (Works, v, 92): Physicians, Servant to Gotharus, Petitioners, Officers, Waiting-woman to Albina.

Scene Norway. Though the play is set in Norway, there is nothing in the characters or events especially appropriate to that country. Gifford's note on Love Tricks, (Works, 1, 6), is particularly apposite here: "The fact is, Shirley thought only of England, the true fairy-isle to him and his contemporaries, who, wherever their Scene is laid, generally make their characters think, and speak, and act, like those that were moving around them."

Act I

1. It. The same ornamental initial "I" is found on sig. A3 of The Imposture, printed by Moseley in 1652. It is also to be found on sig. A2 of William Sancroft's Modern Policies, printed in 1655 for Thomas Dring. Dring had been associated from 1653 with Moseley in the joint issuance of several books, including Brome's Five New Playes (1653), Madeleine de Scudéry's Artamenes (1653-1655), Thomas Stanley's History of Philosophy (1656), and D'Urfé's Astrea (1657). It is possible that Dring and Moseley at one time used the same printing equipment, or that Moseley purchased some of Dring's materials,

or vice versa.

1 ff. Forsythe (op.cit., pp.179-180) notes the general similarities between the opening scenes of The Polititian and Jonson's Sejanus:

Two "honest courtiers" enter and discuss conditions at court with special reference in both to the favorites, Gotharus and Sejanus. Then in both plays a virtuous character and a wicked one (Drusus and Albina, Sejanus and Gotharus) pass over the stage separately and are commented on by the courtiers. Gotharus, as he enters, is besieged by petitioners; Sejanus is beset by flatterers and placehunters. In both plays the probable removal of the heirs to the crown is discussed.

2. game. Here refers probably to sexual intercourse. Cf. Davenant's Albovine, IV,1 (p.75):

I can
Inform you, sir, how much we ladies prize
Age before youth in lovers. Old men are
Discreet sinners, and offend with silence;
But young men, when the game is done, do crow
Like pregnant cocks, boast to the world their strength
In folly.

2. and so forth. Cf. The Duke's Mistress, IV,1, (Works, iv,247): "To kiss you when the curtain's drawn, and so forth." Shirley uses the expression also in The Young Admiral, (Works, iii,102) and The Gamester, (Works, iii,203).

3. exalt: raise in rank. Cf. The Coronation, IV,1, (Works, iii,507), where Cassander, who is planning to make Seleucus king, says: "Let not our faith, and study to exalt thee Be so rewarded."

5. brave. This word is often used loosely, as a general

epithet of admiration or praise, sometimes equivalent to excellent, good, 'fine', etc. (N.E.D., A,3). Here it seems to be tinged with a bit of irony. Cf. the use of the word in I,260 and IV,2.

6. Altomarus. Cf. a similar name, "Altomaro", in The Bird in a Cage, (Works, 11,370).

9. Minion: favorite, darling. Cf. Davenant, Albovine, I,1 (p.21), where Gondibert says of the king's favorite: "He is our king's minion, sleeps in his bosom."

10. He has done this royall service: i.e., he has taken the place of the king in the king's bed. Forsythe (op.cit., p.180) relates the marriage of Marpisa and the king of Norway with that of Margaret and Henry VI in 1 Henry VI, V,111 and v, and 2 Henry VI, I,1.

14. ---Be with him. Gifford changes this to "God be with him." An act had been passed in 1605 (3 James I, cap.XXI; see D.Pickering, The Statutes at Large, vii,194) punishing with a fine of ten pounds any person or persons who "shall in any stage-play, enterlude, shew, may-game or pageant, jestingly or profanely speak or use the holy name of God, or of Christ Jesus, or of the Holy Ghost, or of the Trinity, which are not to be spoken but with fear and reverence." In the Oxford Marlowe (p.141), Tucker Brooke points out that "lines and phrases alluding to the deity" are expunged from the 1663 edition of Doctor Faustus, the text of which may have been "prepared for acting by strolling companies during the Commonwealth period." In the present instance, the pious substitu-

tion of dashes for the word "God" may also have been a concession to the Puritan spirit of the time. From the large number of cases, however, in which "God" is printed in full, it would seem that there was no consistency in practice.

20. Wolfe by'th'eare. A proverbial expression. Cf. Terence, Phormio, 506-507. The allusion is explained in Marlowe, Edward II (2149-2151):

For now we hould an old Wolfe by the eares,
That if he slip will seaze upon us both,
And gripe the sorer being gript himselfe.

Its use in Webster, The White Devil, V,1,149-151 is also interesting: "I do love her, just as a man holds a wolfe by the eares. But for feare of turning upon mee, and pulling out my throate, I would let her go to the Devill." The proverb takes on a different turn in Lust's Dominion (III, vi, 2074-2075 and note). See also Ford, Lover's Melancholy, II,1,721. G.L. Apperson's English Proverbs and Proverbial Phrases contains a long note on this expression (p.702).

20-21. what news From Hell? Cf. Marston, Malcontent, II, iii,211-212, where Malevole answers thus the wounded Ferneze's appeal for help: "Hark! lust cries for a surgeon. What news from Limbo? how does the grand cuckold, Lucifer?"

21. he. For the use of a lower case letter at the beginning of a sentence, see Simpson, Shakespearian Punctuation, p.106.

21. intelligence: information, tidings (N.E.D.,7). Cf. II, 234. See also The Bird in a Cage, V,1, (Works, ii,451): "late-ly receiving intelligence that one Philenzo...had long since

interest in your daughter's affection."

23-24. I will pawne My head. To offer to pawn one's head, or honor, or conscience was commonly regarded as a mild oath in Shirley's time. Cf. Davenant, Albovine, III,1 (p.53):

Cuny. At what rate do you value yourself?

Grim. I was never pawn'd, sir.

Cuny. How, captain!

Grim. In this lean age we value all things
According to the rate they pawn for.

See also The Brothers, (Works, 1,203), and The Witty Fair One, (Works, 1,305).

24-27. Petitioners are frequently brought on the scene in Elizabethan plays. See Forsythe (op.cit., p.180) for specific instances.

26. For the use of the comma before "as", see Simpson, op.cit., p.43.

28. Curse upon his victory! Cf. V,33 and 185.

29-32. I meant...world. Cf. The Young Admiral, I,1, (Works, 111,99), where Cesario reveals his plot against Vittori:

I
Made him not admiral, but to engage
His youth and spirit, apt to fly on dangers,
To perish in his hot pursuit of honour.

See also Lust's Dominion, III,11,1525-1529:

Maria. I cannot love you whilst my husband lives:

King. I'll send him to the wars, and in the front
Of some maine army shall he nobly dye.

Several other examples of the same sort of scheming are mentioned by Forsythe (op.cit., p.180).

29. wrought: induced, persuaded (N.E.D., s.v. "work", I, 14).

Cf. Romeo and Juliet, III, v, 144-146:

Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

31. engine: double entendre. Two meanings of "engine" are as follows: (1) plot; (2) machine used in warfare. There is a similar usage in The Doubtful Heir, II, iv, (Works, iv, 306): "By what Engine were you translated hence, or whither Convey'd?"

34. The harrowing of your skull: "harrowing" in the sense of "lacerating" or "tearing". Perhaps Hormenus thought that he might thus see more easily into Gotharus's mind, and discover what was written in the letter. Cf. The Humorous Courtier, V, ii, (Works, iv, 599): "Do, harrow thy skull; I am resolved."

34. gives me: imparts the information to me (N.E.D., VII, 29).

39. Polititian. In IV, 473 and V, 301, Shirley again uses this word, which happens to be the title of the play. It seems that Forsythe (op.cit., pp. 93-94) is attempting to make much out of little when he expatiates on the number of times Shirley uses the play-title in the body of the play. "That the occurrence of the title in the body of the play is not accidental", says Forsythe, "is shown by the fact that often it is capitalized or distinguished in some other way from the context." Gifford, it is true, frequently prints the entire title, when it does occur, in small capitals, but this is never done in the original editions. Besides, it is no more

than reasonable to expect that the title of a play, especially a good descriptive title, may be mentioned in some relevant connection within the play itself. I hardly feel that Shirley took specific care to see that the texts of his plays somewhere included their titles.

40. prefer: recommend. Cf. Cymbeline, II,iii,49-51: "You are most bound to the king, Who lets go by no vantages that may Prefer you to his daughter."

46a+. Gifford's stage-direction reads: Albina and her Waiting-woman cross the stage. This does away with the necessity for the stage-direction at line 52a+.

46b-58. In these lines the honest courtiers characterize Albina, who crosses the stage while they speak. In lines 20-45, Gotharus was characterized in the same way. Cf. Hyde Park, (Works, ii,464) and The Gamester, (Works, iii,234-237). As Forsythe (op.cit., p.180) has pointed out, the device is frequently used in Elizabethan drama.

47. affect: regard affectionately. Cf. I,259. See also The Bird in a Cage, I,i, (Works, ii,377): "Have you forgot there was suspicion she affected signior Philenzo, the cardinal's nephew?"

52. Abbott (Shakespearian Grammar, p.76) explains that the "if" which seems to be omitted after "as" is implied in the subjunctive.

58. Avoid the Gallery: leave the gallery. Cf. Henry VIII, V,i,86, where the king says "Avoid the gallery", and adds, when Lovell seems to stay: "Ha! I have said. Be gone." The

"gallery" was a large room used for exercise and for music. For a photograph of a contemporary gallery, see L.Turner, Decorative Plasterwork in Great Britain, p.75.

60a. I cannot agree with Gifford in giving "Nay we must all obey" to Sueno. It is very reasonable for Hormenus to point out that the fops need not beg pardon for asking that the gallery be cleared.

60b. near. N.E.D. does not list "near" as an old form of "never" or "ne'er". Cf. I,96.

61. one of fortunes Minions. Cf. Dekker, Old Fortunatus, (Dramatic Works, i,93), where Fortune makes a promise to Fortunatus: "Thou shalt be one of Fortunes minions." Shirley uses the expression again in The Gamester, III,iv, (Works, iii,241), where Sellaway says to Wilding, who has been winning heavily: "You are fortune's minion, master."

61-62. Gifford's punctuation of these lines, with a colon after "Minions" and a semicolon after "Landry", makes the meaning quite clear.

62. Ladyes of the Landry. In the seventeenth century regarded as women of easy virtue. Cf. Webster, The White Devil, IV,1,96 and The Devil's Law Case, I,ii,191. Caretakers at the Inns of Court are to this day called laundresses. See L.Barry, Ram-Alley, I,1 (Hazlitt's Dodsley, x,275). Shirley's other references to laundresses are in The Grateful Servant, (Works, ii,59) and The Lady of Pleasure, (Works, iv,35).

63. draws in the same team. Cf. The Gamester, I,1, (Works,

111,188): "An I were free again, I would not draw I'th team of marriage for ten subsidies."

64-65. Pendant to the Kings ear. Cf. The Cardinal, II,111, (Works, v,302), where the Duchess says to the Cardinal:

How vast are your corruptions and abuse
Of the king's ear! at which you hang a pendant,
Not to adorn, but ulcerate, while the honest
Nobility, like pictures in the arras,
Serve only for court ornament.

The figure takes on a different turn in The Gentleman of Venice, (Works, v,37). See also Davenant, Albovine, I,1 (p.22).

66. Gifford's arrangement of the stage-directions in this line (see textual footnotes) gives some point to the king's "Leave us."

67 ff. As Forsythe (op.cit., pp.69-71) has shown, scenes in which an unwelcome attempt is made at a woman's favor are very numerous in the plays of Shirley and of other Elizabethans.

80. thee. Gifford corrects to "you". The printing of "thee" was probably a slip, for throughout this speech the king has been addressing Albina as "you". There is no special reason for "thee" at this point unless we regard the wedding reference as cause for a momentary softening in the king.

83. Consented: i.e., would have consented. For ellipses in conjunctional sentences after "but", see Abbott, op.cit., p.282.

88. argument: proof. Cf. I,16.

96. near. Gifford prints "ne'er". Cf. note on I,60b.

96-100. he's...friend. In Fletcher's A Wife for a Month, Sorano is willing to sacrifice his sister to the king's lust;

and the king tries, though unsuccessfully, to induce Valerio to part for a time with his wife Evanthe.

100. play-fellows: bedfellows. Cf. Pericles, I,Gower,33-34:
"To seek her as a bed-fellow, In marriage-pleasures play-fellow."

107. your souls...other. Shirley uses the same figure in
The Doubtful Heir, (Works, iv,324 and 341), and in his poem,
A Lover That Durst Not Speak To His Mistress, (Works, vi,417).
Cf. also Marlowe, Doctor Faustus (lines 1330-1332):

Sweete Helen, make me immortall with a kisse:
Her lips suckes forth my soule, see where it flies:
Come Helen, come giue mee my soule againe.

108. the examples of chaste love. The conduct of the king was supposed to set an example for his subjects. Cf. III,63-64 and V,335. See also Castiglione, The Book of the Courtier, p. 315; James I, Basilikon Doron, pp.2-3.

111. top-boughs. Cf. The Imposture, III,iii, (Works, v,222):
"I wish you might grow up two even cedars, Till your top boughs kiss heaven."

112-114. should my life depend...I see. Albina might have borrowed for her answer the words of Rosalind in As You Like It, IV,1,107-108: "men have died from time to time and worms have eaten them, but not for love."

117-118. life...blood. Cf. Marlowe, Tamburlaine, II,vi,894:
"And with my blood my life slides through my wound."

119b-130. Gotharus is eavesdropping. Cf. II,200-221, where Haraldus in the same way overhears the account of his parentage.

Forsythe (op.cit., pp.91-93) lists the forty-one scenes in which Shirley has used the device of eavesdropping, and points out how frequently the device is employed by other playwrights.

125-130. Cf. The Maid's Revenge, IV,1, (Works, 1,158):

As the poor deer that being pursued, for safety
Gets up a rock that overhangs the sea,
Where all that she can see, is her destruction;
Before, the waves, behind, her enemies
Promise her certain ruin.

136. father: shall act as father to. The use of "father" as a verb is not uncommon in Shakespeare. There is no other instance in Shirley.

140 ff. Until his anger is thoroughly aroused, Gotharus addresses his wife with the "thou" of easy familiarity. Under emotional stress, however, Gotharus uses the condemning "you" (line 151 ff.). Albina's "you" is constantly deferential. Cf. Abbott, op.cit., p.154.

141-148. Cf. Beaumont and Fletcher, The Maid's Tragedy, Act II, where Amintor, on the king's behalf, resigns himself to his unfortunate marriage.

143. mingle. Here the verb "mingle" takes on a different meaning for each of its objects. See Davenant, Albovine, II,1 (p.42), where Rhodolinda says that she would sooner "Mingle limbs with some ulcerous cripple" than lie with Albovine. See also The Wedding, IV,1, (Works, 1,419), where Gratiana says to Milliscent: "I like thy sad expression, we'll converse, And mingle stories."

147. buds. Used in a transferred sense, this word refers to things resembling buds, as the rudiment of a horn when it begins to sprout (N.E.D.,2). It seems that Gotharus is referring to a cuckold's horns, for a full explanation of which see Lucas's notes on The White Devil, I,11,69 and 78.

155. For the vocative without commas, see Simpson, op. cit., pp. 21-22.

161 ff. Gotharus probably desired to keep the doctors away from his wife for two reasons: first, to avoid suspicion; second, to save money. Note Marpisa's contempt of the physicians in IV, 206-212. See also The Witty Fair One, (Works, 1,318-323) and The Humorous Courtier, (Works, 1v,591). For notes on contemptuous or satirical references to doctors in Massinger and Fletcher, see H.J.Makkink, Philip Massinger and John Fletcher, pp.21-22 and 38-39.

163. your hand...wax. I cannot decipher the meaning of these words, unless they refer in some way to the doctor's manipulation of the hand at the wrist- and finger-joints.

164. footcloth: a large, richly-ornamented cloth laid over the back of a horse and hanging down to the ground on each side. It was considered as a mark of dignity and state (N.E.D.,1). The word is used here to denote one of the affectations of the genteel physician. So also in Webster, The Duchess of Malfi, II,1,42-45: "here are two of you, whose sin of your youth is the very patrimony of the Physition, makes him renew his foote-cloth with the Spring, and change his high-priz'd curtezan with the fall of the leafe." See also

The Devil's Law Case, III,11,155-156, where a surgeon proclaims: "Ile presently grow a lazy Surgeon, & ride on my foot-cloth." In The Bondman, II,111 (ed. Gifford-Cunningham, p.111b) Massinger too uses the word in connection with a physician. For other examples of Shirley's use of the word, see The Brothers, (Works, I,94); The Grateful Servant, (Works, II,25); The Lady of Pleasure, (Works, IV,44).

164. makes leggs. A "leg" in this sense is an obeisance made by drawing back one leg and bending the other (N.E.D., I,4). Cf. Love Tricks, III,v, (Works, I,42): "So, sir, look you, I should teach you to make a leg first." See also text above, II,185.

166. Aretine: Pietro Aretino (1492-1556), known for his Sonetti Lussuriosi and numerous dialogues and comedies. Evidently Gotharus held the conventional (and justified) opinion that the works of Aretine were licentious and obscene. Cf. The Example, II,1, (Works, III,300): "to inflame Your bosoms, and instruct your wanton limbs The activity of love beyond fierce Aretine." Note that the pleasure-loving heroine of The Lady of Pleasure is suggestively named "Aretina". E.Meyer (Machiavelli and the Elizabethan Drama, p.3) has found over five hundred references to Aretine in Elizabethan literature.

169. Glister: literally, a medicine injected into the rectum, to empty or cleanse the bowels; the word is sometimes used as a contemptuous name for a medical practitioner (N.E.D., s.v. "clyster", 1 and 3). There may be a double meaning here, with the word referring not only to the legitimate medicine,

but also to the illegitimate medicine furnished by the physician who applied it: waiting-women were commonly thought licentious. Shirley uses the word also in The Bird in a Cage, (Works, 11,380) and The Constant Maid, (Works, 1v,471). In Middleton's The Family of Love, a physician called "Dr. Glister" is one of the characters.

184. painted: unreal, feigned, pretended (N.E.D.,2,b). See The Opportunity, III,111, (Works, 111,418): "To what painted paradise Would she have led me?" Cf. also The Royal Master, (Works, 1v,166) and St. Patrick for Ireland, (Works, 1v,375).

190. accountless: free from accountableness; irresponsible (N.E.D.,2). The present passage is the only one cited in the N.E.D. for this meaning.

191. For the distinction between the semicolon and the colon, see Simpson, op.cit., pp.65-67.

190-191. accountless...families. A maxim in Senecan style.

193-203. Forsythe (op.cit., p.181) feels that this soliloquy is based upon that of Iago in Othello, I,111,389-410. Soliloquies of this sort, in which the villain delights the audience and serves an important dramatic function by revealing in outline the course of his future action are very common in Elizabethan tragedy. Cf. I,280-289; II,234-246; II,326-329; IV,322-330. For other instances in Shirley, see The Traitor, (Works, 11,148); The Royal Master, (Works, 1v,160); The Imposture, (Works, v,188 and 255); The Cardinal, (Works, v,303 and 335); and The Court Secret, (Works, v,471).

198. wives. In the seventeenth century, this was the nor-

mal genitive form of "wife" (N.E.D.).

199-200. From whom...Kingdom. Cf. 1 Henry VI, V,v,106-107, where Suffolk makes known his intents: "Margaret shall now be queen, and rule the king; But I will rule both her, the king and realm."

217. condition: i.e., condition in life.

218 ff. Gotharus was evidently a firm believer in astrology. Marpisa, too, (II,123-125) felt that the heavenly bodies wielded a certain power over human affairs. Cf. The Court Secret, IV,11, (Works, v,489), where the villain Roderigo expresses his opinion on the subject: "My stars are now At work in heaven; their influence is powerful."

222. Collect: deduce, infer, (N.E.D.,5,a).

224. The printing of "E're" in this line is probably accounted for by the lack of space at the end of line 223.

238-239. study to advance Thee. Cf. The Coronation, IV,1, (Works, 111,507): "Let not our faith, and study to exalt thee Be so rewarded." See also notes on I,251 and III,357.

242. and. For "and" equivalent to "if", see Abbott, op.cit., p.73.

247 ff. Forsythe (op.cit., p.181) compares Haraldus's desire to attend the university and Gotharus's attempts at dissuasion with Hamlet, I,11,112-120, where Hamlet is coaxed to remain at court. But why Forsythe should think Haraldus seeks to attend Wittenberg rather than any other university is a mystery.

250. For the use of the interrogation point after exclama-

tions, see Simpson, op.cit., pp.85-86.

251. Study: make it your aim to (N.E.D., I,4,a). Cf. notes on I,238-239 and III,357.

253-254. dull and phlegmatick Thoughts. In the old physiology, the predominance of the humour "phlegm" was said to bring about a dull or apathetic condition. In three other instances Shirley has used "dull" and "phlegmatic" together as qualifying adjectives for the same noun. See The Cardinal, (Works, v,293); The Triumph of Peace, (Works, vi,265); The Triumph of Beauty, (Works, vi,321).

258. Shoot death in every frowne. Cf. The Coronation, III, 11, (Works, iii,500): "I'll discharge my duty, could your frown strike me dead."

266. Poison is frequently supplied by physicians in the Elizabethan drama. Cf. Cornelius in Cymbeline and Eudemus in Jonson's Sejanus.

270-272. Are sent...death. Cf. note on I,29-32.

290 ff. Forsythe (op.cit., p.181) compares this dialogue between Marpisa and Gotharus with that between Livia and Sejanus in Jonson's Sejanus, II,1.

291 ff. Marpisa, the great lady and queen, is entitled to address Gotharus as "thou". He uses the more formal "you" to her, until a tender moment (line 313) permits the epithet "thou",

312-315. Promethean fire...dust. Gotharus, in attributing to Promethean fire the power to quicken cold dust, is probably remembering the legend that Prometheus made man out of clay

and animated him with fire. Cf. Othello, V,ii,10-13, where Desdemona is asleep and Othello speaks:

but once put out thy light,
Thou cunning'st pattern of excelling nature
I know not where is that Promethean heat
That can thy light relume.

See also The Traitor, (Works, ii,115) and Love's Labour's Lost, IV,iii,351.

317. Let...conscience. For the politician as a conscienceless man, see the introduction, pp.38-41.

318. a thousand stings. Cf. The Triumph of Beauty, (Works, vi,336), where Venus says she can discharge "a thousand stings" upon the heart, and take it prisoner.

323-324. I could dwell Upon thy lips. Cf. II,270 and III, 340. Shirley uses this sort of expression very frequently. Note St. Patrick for Ireland, II,1, (Works, iv,383): "I could dwell upon his lips to thank him." Cf. also Marlowe, Doctor Faustus, 1333: "Here wil I dwel, for heauen be in these lips," and Dekker, If this be not a good Play, (Dramatic Works, iii, 304):

Scumbroth our cooke, and a female I beheld
Kissing in our orchard: on her lippes he dwelld
I thinke some halfe howre.

335-336. a thousand forms Throng in my braine. Cf. The Imposture, I,1, (Works, v,188), where Flaviano, another plotting politician, soliloquizes in the same fashion: "A thousand wheels Move in my spacious brain."

336-337. Throng in...bleeds. Cf. The Duke's Mistress, IV,1, (Works, iv,253), where Leontio, another plotter and court favorite, expresses a similar sentiment in the closing couplet of the act:

Conscience steers not ambition by what's good;
Who looks at crowns or lust must smile at blood.

Act II

1. This musick...melancholly. See The Actors' Remonstrance, written in 1643 and reprinted in Hazlitt's English Drama and Stage, p.263, for a statement concerning the excellence of the music at various theatres, including Salisbury Court. In Twelfth Night, I,1, and II,iv, the music, instead of adding to Orsino's melancholy, seems to relieve it.

6. raise his thoughts. Cf. IV,326. See also The Maid's Revenge, IV,1, (Works, i,158): "Feign not yourself so hapless, my Berinthia; Raise your dejected thoughts; be merry."

7. in Consort: i.e., in company, or in concert.

13. box o'th'ear. Blows of this sort are mentioned also in The Ball, (Works, iii,60); The Gamester, (Works, iii,217); and The Imposture, (Works, v,202). None of the beatings mentioned by Forsythe (op.cit., p.181) are parallels in anything except the bare fact that a blow is struck.

14-15. 'Tis nothing...Consort. A play upon lines 6-7, perhaps implying that another box on the ear, to accompany the first, might do Sueno no harm.

24. and I not? Gifford corrects to "am I not?", which

makes sense, and is probably the phrase originally intended.

41 ff. The king addresses Marpisa as "thou". The queen, out of respect for the king's rank and dignity, ordinarily uses "you" in speaking to him.

44. her. For the use of "her" with reference to the mind or soul, see Abbott, op.cit., p.152, and note 3 Henry VI, II, vi,42: "Whose soul is that which takes her heavy leave?" Cf. also text above, III,221.

46-47. chaine our selves Together. Cf. The Traitor, V,iii, (Works, 11,184): "let embraces Chain us together."

48. cuffe: box. This word apparently refers here to a boxing bout, for Sueno has already (line 12) felt the weight of one of the king's ordinary blows.

65. Parasites. Cf. I,65, and III,69. See also Massinger, The Picture, I,11 (p.290b):

Does the court afford
No oil-tongued parasite, that you are forced
To be your own gross flatterer?

Shirley uses the word again in The Royal Master, (Works, iv,107).

66-67. here is flattery...hand-saw. Judging from the dedication to The Maid's Revenge, (Works, 1,101), one might say that Shirley had a regular aversion to "fawning postures": "I never affected the ways of flattery: some say I have lost my preferment, by not practising that Court sin."

69. spawn'd: gave birth to (in contemptuous sense; N.E.D., II,5). Cf. Measure for Measure, III,ii,115-116: "Some report a sea-maid spawned him; some, that he was begot between two

stock-fishes." See also The Imposture, V,111, (Works, v,256):

"You are no serpent's spawn!"

70. You are pleasant: i.e., you jest. Cf. The Lady of Pleasure, (Works, iv,22), where the phrase has the same meaning.

71. There...knaves. A maxim in Senecan style.

71. so. For "so" used with the subjunctive to denote "provided that", see Abbott, op.cit., p.91.

73. courses: behavior, "goings on" (N.E.D.,21,b).

74 ff. Forsythe (op.cit., p.181) lists a number of parallels for delays in the telling of news. Cf. Fabio in The Young Admiral, (Works, iii,101-102).

79-83. For a reward the fops would be faithless even to one another.

89. creatures. The word is explained in the rest of Helga's speech. Helga himself was creature to Gotharus. Cf. II,195, and IV,37.

91. instrument: a person made use of by another person, for the accomplishment of a purpose (N.E.D.,1,b). Cf. The Traitor, IV,1, (Works, ii,155), where Lorenzo speaks of his man Depazzi as an "instrument". See also Jonson, Sejanus, II,1, (Everyman ed., i,327), where Livia says:

But for this potion we intend to Drusus,
No more our husband now, whom shall we choose
As the most apt and able instrument
To minister it to him?

93. For the vocative followed but not preceded by a comma, see Simpson, op.cit., p.20.

99. travel. I believe this word, as used here, is allied in

sense to "travail", and means "trouble, hardship, exertion," rather than "journey".

100. Rats: a term of opprobrium. Cf. The Ball, I,1, (Works, 111,110): "What's the t'other rat that's with him?"

109a+. Gifford adds the following stage-direction: Gives him a ring. It is obvious that the king gives something to Aquinas, but there is no authority to make that something a ring.

110. The comma after "face" marks the logical subject. Simpson (op.cit., p.34) says: "The logical subject is rounded off by a comma interposed between it and the predicate. The effect is to convert the noun and adjunct - whether this be a single word, a phrase, or a clause - into a composite expression."

115-117. Leaves of laurel or bay, woven into wreaths, were symbolical of victory and were used to reward a conqueror. Sprigs of cypress were used at funerals, or as symbols of mourning. See The Imposture, I,11, (Works, v,189): "I see laurels grow About your temples." See also The Wedding, II,11, (Works, 1,383-384): "imagine all These trees were cypress, the companions of Our funeral."

120. For the use of a comma to mark the omission of the relative, see Simpson, op.cit., pp.54-56.

141. Unchain our hearts. Cf. St. Patrick for Ireland, II,1, (Works, 1v,379): "his own love, that chains his heart to mine."

144. Prevent: anticipate. Cf. III,192.

149-150. In the old surgery, corruption in the blood was

discharged by blood-letting. Is the king implying that he would have knives used on his son and uncle?

156+. Gifford's stage-direction notes the re-entry also of Aquinus, who left the stage at the same time as Cortes and Hormenus, at line 111.

161. masking. N.E.D. does not record this form. It is doubtless a misprint, caused perhaps by confusion of two accepted seventeenth century spellings, "maske" and "masque".

163. Cynthia. An epithet of Diana, goddess of the moon. This line may be an echo, of the title, at least, of Jonson's Cynthia's Revels.

164. chariot. Ovid alludes to the levi curru of Venus in Metamorphoses, x,717. See also The Grateful Servant, IV,v, (Works, 11,78-79): "we two Will progress through the air in Venus' chariot."

165. Roman triumph. Cf. IV,84. Victorious Roman generals were rewarded with great public processions, called "triumphs". In the directions for The Triumph of Peace, (Works, vi,261), Shirley explains that the chariots are "drawn with four horses afront, after the magnificent Roman triumphs." The present passage, with its "masking star", cloud, revels, triumph, chariot, horses, and doves, savors very much of the language of the masque. The Roman triumph is mentioned again in The Young Admiral, (Works, 111,113).

166. Venus doves. Ovid mentions the sacred white doves of Venus a number of times. Cf. Metamorphoses, x,719-720 and xiii,674. See also V.Cartari, Les Images des Dieux,

pp.603-605, for an interesting explanation and drawing. Shirley, like most of the other dramatists and poets of his time, uses this image repeatedly. See especially Love Tricks, (Works, 1,48-49); The Bird in a Cage, (Works, 11,435); The Doubtful Heir, (Works, 1v,335).

168-169. Snatch thee...constellation. An echo of the classic myths in which characters are transformed by the gods into constellations; e.g., Cassiopea, the Hyades, etc.

171. Search...joyes. Hormenus and Cortes are perhaps expected to respond with elaborate masques.

176. Why, she's not married. The honest captain can hardly believe his eyes and ears.

181. in the name of Policy. An apt expression for inquiry about a politician. Cf. Ford, Love's Sacrifice, II,878, where D'avolos, himself a politician, exclaims: "what, in the name of policy, should this meane?"

183. kind: keeping to nature, natural (Schmidt, Shakespeare-Lexicon, 1,615a). Cf. The Rape of Lucrece, 1423: "Conceit deceitful, so compact, so kind."

184. cringe: bow or bend his body servilely (N.E.D.,3).

187. fame: report, news.

191. was design'd: intended, meant. N.E.D. (II,9,b) cites, as of 1655-1660, Stanley's Hist. Philos. (1701) 106/2: "Great Queens, if you are design'd to speak to Mortals, Make me acquainted with your rumbling voice."

206. incarnate fiend. Cf. Ascham's report (The Scholemaster, p.78) of "what the Italian sayth of the English Man":

"Englese Italianato, e un diabolo incarnato." See also Greene's Notable Discouery of Coosnage, (Works, ed. Grosart, x,6): "I am English borne, and I have English thoughts, not a deuill incarnate because I am Italianate." For the expression "incarnate devil" see, for example, Henry V, II,iii,34 and Titus Andronicus, V,1,40.

208. Gifford's line reads as follows: "That [bastard] composition of their blood." Gifford probably had one eye on line 213 when he inserted "bastard" here. I feel the emendation to be entirely superfluous. To read this line with expression demands^a a pause after "blood". Such a pause would take the place, metrically, of the lacking fifth beat. As for the assertion made by the honest courtier, Hormenus has no definite proof that Haraldus is the son of Gotharus. Cf. I,12-14, where he says that he merely "suspects". In I,15-19, Cortes gives reasons for believing that Gotharus "had no share" in Haraldus.

217. insult: boast, exult. The word might also be taken to mean "insinuate", but such a meaning is not recorded in the N.E.D.

219-220. my fears Shoot an Ice through me. Cf. note on V,138-139. See Romeo and Juliet, IV,iii,15-16: "I have a faint cold fear thrills through my veins, That almost freezes up the heat of life." See also T.Rawlins, The Rebellion, II,1, (Hazlitt's Dodsley, xiv,32): "grey-bearded winter Froze my very soul, till I became, Like the Pyrenian hills, wrapp'd in a robe of ice: My arctic fears froze me into a statue."

223. squirrels: a term of contempt (N.E.D.,1,c). Cf. The

Wedding, IV,iii, (Works, 1,426): "I'll bestow a dull blade upon thee, squirrel."

224. quicken: restore vigor to, stimulate (N.E.D.,2).

Cf. I,314, where the word means "restore life to".

231b+. The stage-direction here provides for the exits of Sueno and Hormenus. Gifford's stage-direction reads as follows: exeunt Sueno and Helga. Neither edition accounts for the exits of all three characters.

237. not. Gifford reads "nor". This is smoother, but the original word is not ungrammatical.

237. ague: a fit of shaking or shivering (N.E.D.,3). Cf. The Maid's Revenge, IV,iv, (Works, 1,172):

Mont. My fit is on me; 'tis so, I had forgot myself; this is my ague day.

Seb. How?

Mont. Yes, a sextile ague; look you, do you not see me shake?

239-241. The figure of rock and billows is, in various forms, rather common in Elizabethan drama. Cf. Hyde Park, (Works, 11,483), and see Chapman, Byron's Conspiracy, II,11, 130-131: "Beats through and through the enemy's greatest strength, And breaks the rest like billows 'gainst a rock." See also the note in Green, Shakespeare and the Emblem Writers, p.125.

240. insulting billowes. Cf. The First Part of Ieronimo, I,1,88-90, (in Kyd, Works, ed. Boas, p.301): "as rough As Northerne tempests, or the vexed bowels Of too insulting waues."

242-243. Letters...character: i.e., letters forged in the

prince's handwriting, and representing his attitude toward the king in a false light.

279. He's mad. Cf. the opinion of Hamlet's mother regarding her son (Hamlet, III,iv,106): "Alas, he's mad!"

296. be. Where the interrupted speech is characterized by an intentional pause on the part of the speaker, as in this case, Shirley uses a period. Where the speaker is obviously interrupted by someone else, however, Shirley generally uses a dash.

299. resolv'd: freed from doubt or perplexity (N.E.D., s.v. "resolve", III,15). Cf. Measure for Measure, IV,11,224-225: "Yet you are amazed; but this shall absolutely resolve you."

310. To dye upon that man. To die on one's enemies is equivalent to "falling dead above them" (N.E.D., I,1,b). Cf. Two Gentlemen of Verona, II,iv,114, where Proteus makes a threat: "I'll die on him that says so but yourself."

313. lust. Gifford prints "lusts", which is doubtless correct.

324. their converse. Gifford reads "our" for "their". The original is easily understood, and should be retained. Besides, the contrast offered by the word "our" in the next line is lost if Gifford's emendation be accepted.

327. Dispers'd these clouds. Cf. the use of "clouds" in II, 39. See also Kyd, Spanish Tragedy, III,xv,98: "Disperce those cloudes and mellanchollie lookes". Note Aglaia's word, "cura-rum nubila pello", in Jonson, Cynthia's Revels, V,iii, (Everyman ed., 1,223).

329. Engines: plots. Cf. The Court Secret, III,ii, (Works, v,471), where Roderigo laments the failure of his plots: "My engines want success."

Act III

2c. Consorted: united (i.e., with Marpisa).

8. evill Genius. The good genius and the evil genius were the two mutually opposed spirits by whom every person was supposed to be attended throughout his life (N.E.D.,l,c). Cf. I, 34, where Hormenus is probably referring to his "good" genius. See also Honoriam and Mammon, V,ii, (Works, vi,82): "these men had the bad luck to court me When I was swayed by an evil genius, Which now has left me."

12. magick of her face, and tongue. Cf. The Grateful Servant, II,i, (Works, ii, 32): "There is a virtuous magic in your eye."

14. For the comma before "and", with no comma after, see Simpson, op.cit., pp.47-48.

16. Broke...heart. The broken heart as a cause of death seems to have been accepted literally by the Elizabethans. Haraldus's death may have been brought on by a broken heart. Cf. I,258. Albina's dismay in IV,372 is accompanied by fear that her heart will break. Note the death of Chabot in the tragedy of the same name by Chapman and Shirley.

20. I am plain. Aquinas and Reginaldus are also blunt soldiers who speak their minds freely. For other examples of the type, see Forsythe (op.cit., pp.101-102). See also H. Watts,

The Blunt Soldier As a Type in the Plays of Beaumont and Fletcher, an unpublished thesis in the Duke University Library.

28. such a passionate language. This is an apparent exception to Abbott's rule (op.cit., p.62) that the article "a" is omitted after "such". But Schmidt (Shakespeare-Lexicon, ii, 1147b) lists numerous examples in which the indefinite article is not omitted.

32. abus'd: deceived. See IV, 247. Cf. also Much Ado About Nothing, V, ii, 98-100: "my Lady Hero hath been falsely accused, the prince and Claudio mightily abused."

36. you. Gifford prints "him". In line 39, Gifford prints "his" for "your". If lines 33-39 be considered as addressed directly to the king, Gifford's emendations must stand. It is possible, however, despite the "His" in line 38, that Marpisa meant only lines 33-35 for the king, and the rest of the speech for Olaus.

37. file: i.e., polish.

44. Olaus has been addressing Marpisa as "you", but in his anger he forgets her rank and uses "Thou". See III, 84-85, where the king does the same to Olaus.

57. confines: inhabitants of adjacent regions, neighbors (N.E.D., sb.¹). This definition is perhaps the better one here, though the word more frequently means "frontiers", as in The Cardinal, I, i, (Works, v, 279), where the following question is asked of a returning captain: "What great affair Hath brought you from the confines?"

58. Augustus: the founder of the Roman Empire. As a young

man he played a prominent part in numerous victories, including Mutina, Philippi, Actium, and Alexandria.

59. Gifford believes a word was omitted before "stepdame". But there are so many short or irregular lines in Olaus's speeches that this one need not be regarded as highly unusual.

63. th'example. See note on I,108.

67. But the old man raves. Cf. The Brothers, III,ii, (Works, i,234): "Ay, the old man raves."

71. engine: perhaps "engine of torture" or rack (N.E.D.,4,b); or perhaps simply "means" (N.E.D.,3). Cf. The Young Admiral, V,i, (Works, iii,166):

Vit. To cut my head off.

Ros. How?

Vit. With sword or axe, or by what other engine
He please; I know you'll easily obtain it.

71. hangman: in the general sense of "executioner". Cf. V, 92 and V,276. Shirley uses the word frequently. See The Coronation, II,i, (Works, iii,475): "while the officious hangman whips Her head off."

72-73. Let him...posture. Cf. The Young Admiral, II,i, (Works, iii,116), where Alphonso is at bay: "But look to give account for every hair of this old head, now wither'd in your service."

73. his. See Abbott, op.cit., p.151, for "his" as a genitive in place of "its".

79. your father...worse. Olaus is implying that the king should follow the example set by his father. Cf. note on I, 108.

81. between you, and I. For this use of the pronoun, see Abbott, op.cit., pp.140-141.

87-91. The king is allowing himself to fall into the error against which Bacon had warned in his essay "Of Empire", (Bacon, Works, xii,143): "And generally, the entering of fathers into suspicion of their children hath been ever unfortunate."

91. we will. The king's ire causes him to repeat his affirmation with a dignified "we".

98. Buffe: military attire made of buff-leather (N.E.D.,II, 2,b). See The Duke's Mistress, I,i, (Works, iv,205) where a captain cries out, in answer to the duke who has commented upon his poor clothes:

I beseech your highness' pardon,
I have drunk your health in better clothes. - Despise
My christian buff! this is the fruits of peace.

98. Iron. Cf. Antony and Cleopatra, IV,iv,2-3: "Eros, come; mine armour, Eros! Come, good fellow, put mine iron on."

103-104. pull a haire...Beard. Cf. King Lear, III,vii,34-39, where Regan pulls hairs from Gloucester's beard. See also Much Ado About Nothing II,i,277; 1 Henry VI, I,iii,47; and Hamlet, II,ii,600.

112. Gifford omits "your". I see no reason why the original should not stand.

115. I have it to a hair. Sueno is a punster. See also line 129.

115. Duke. The "D" is printed very lightly in all the copies I have seen.

118-120. 'Tis...king. Plain speaking to the plain speaker.

120. Take that for your impudence. Cf. The Traitor, IV,1, (Works, ii,154), where Sciarrha strikes Petruchio and says:

"Take that, and learn to speak a truth hereafter."

121+. Gifford's stage-direction reads as follows: Re-enter King and Marpisa, followed by Sueno. According to the original stage-direction, the king comes in "reading of Letters", but it is hard to see why this statement should occur here. In lines 135 ff., indeed, letters do arrive, but not until line 141 are they presented to the king. Of course the king may have been reading other letters; it is not very likely, however, that Shirley would have muddled the action at this point by allowing a possible ambiguity to enter. Gifford's arrangement of the stage-directions (Gifford adds The King reads at line 142a+) seem quite reasonable.

127ff. Striking a person in the king's palace was a serious offense. In 1541 a bill (33 Henry VII, cap.XII) had been passed punishing offenders with a fine, life-imprisonment, and loss of the right hand (D.Pickering, The Statutes at Large, v,92-96). The punishment was not inflicted, however, unless blood had been shed as a result of the striking. See III,230 for the statement that Aquinus was beaten severely enough to bleed. Perhaps Olaus would not be affected by such a statute, for noblemen, as well as masters disciplining their servants, were allowed certain privileges and freedoms. But the king here is angry (see line 130) and determined to punish the offender.

134. To'th. Cf. Lucas's note on Webster's White Devil,

III,ii,267:

This curious form which will be found repeatedly in some of the plays is probably not what it seems, a misprint for to th'. It recurs far too persistently; and we sometimes find the fuller form to'th'. It is an instance of that other Elizabethan use of the apostrophe to mark the shortening, in pronunciation, of the syllable preceding it - in this case, to. Similarly we find by'th, a'th. Th was itself so familiar a contraction that the second apostrophe, which in strictness it needs, was generally dropped. But of course the printers' practice is very inconsistent.

138. If you have a chaine of gold. Sueno, the grasping courtier, demands a reward even for presenting letters to the king.

143. Soldade: the Anglicized form of "soldado", meaning "soldier". Cf. The Example, III,i, (Works, iii,321): "He's marching up the stairs, with another soldade, Tough as his jerkin."

146a. Vanish...earth. Cesario in The Young Admiral, I,i (Works, iii,102) is angry with Fabio, the bringer of bad news, and sends him away with a curse: "Begone! pox o' your legs, An the curse have not been before."

146a. thee. Gifford substitutes "thou" for "thee". The original should be retained. See Abbott, op.cit., pp.141-142.

146b. I shall sir. With these words Helga leaves the stage, and is probably followed by Sueno. Neither the old text nor Gifford gives a stage-direction for this exit.

155. election: i.e., selection, or choice.

157-158. raise new...Trayters. This hostile attitude of the king towards the returning commanders is paralleled, as Forsythe (op.cit., p.182) points out, in The Young Admiral, I,i,

(Works, iii,102).

164. Forsythe (op.cit., p.181) points out that analogues for the king's jealousy of Turgesius in this act and in Act II, are to be found in Chapman (?), Revenge for Honour, II,1; Beaumont and Fletcher, Cupid's Revenge, III,iv; and Fletcher, The Bloody Brother, II,i.

165. of his invention. Cf. The Bird in a Cage, V,1, (Works, ii,446): "cut off my head If this be not a jig of his invention."

167. you may forward: i.e., you may come forward. For notes on ellipses in Elizabethan language, see Abbott, op.cit., p.279 ff.

167 ff. Forsythe (op.cit., p.182) compares this dialogue between Albina and Marpisa with that between Ardelia and Euphemia in The Duke's Mistress, II,ii, (Works, iv,214-217).

198. Contain: i.e., restrain myself.

203. For the comma before "than", see Simpson, op.cit., pp.45-46.

215-216. Thou hast wake'd A Lyonness. Cf. Ford, Love's Sacrifice, IV,1958, where the duke, in indication of the bloody course he is about to pursue, cries out: "You haue rouz'd a sleeping Lion."

236. Brees. This is probably plural in sense, though the form seems to have been the same in the singular. N.E.D. (s.v. "breeze",1) defines as gadfly, a dipterous insect which annoys horses and cattle. See The White Devil, I,ii,155: "I will put breees in's tayle, set him gadding presentlie."

238. fling: be unruly or restive (N.E.D., I,3,a and b). The word in this sense applies to animals and men alike. This makes it particularly appropriate just after a reference to tormented cattle.

238. repineful: discontented. N.E.D. cites this passage as sole illustration for this now obsolete word.

238. spleeny: irritable.

239. the twist of his Allegiance. Cf. Coriolanus, V,vi,95-96: "Breaking his oath and resolution like A twist of rotten silk." The figure of string or thread presented by "twist" is carried on in line 240 with the verb "fret", which means to eat or wear away. Cf. Henry VIII, III,ii,105-106: "I would 'twere something that would fret the string, The master-cord on's heart!" See also The Coronation, (Works, iii,488).

245. was. Gifford prints "were". For the verb inflected in -s preceding a plural subject, see Abbott, op.cit., p.237.

253. He that aspires hath no Religion. At first glance this might be considered a general maxim; but the "He" seems to refer specifically to Turgesius.

255-256. a great Oke...Wedge. Cf. Kyd, Spanish Tragedy, II,i,5: "In time small wedges cleaue the hardest Oake." See also Gifford's note on The Opportunity, (Works, iii,376).

259-261. These three lines may be considered as addressed directly to the king, before Aquinus has come within speaking distance.

276 ff. In The Duke's Mistress, III,iii, (Works, iv,234-236), Leontio engages Captain Pallante to kill the duke, just as Go-

tharus employs Captain Aquinus to kill the prince. Forsythe (op.cit., p.182) lists a large number of further parallels.

294. Omission of the relative pronoun was a frequent practice in the Elizabethan drama. Cf. Abbott, op.cit., p.164.

300. these. Gifford prints "those". I see no reason to change the word.

313. the prudence. For this use of the article, see Abbott, op.cit., p.66, and King John, II,i,396: "Smacks it not something of the policy?"

317. innovation: a political revolution, a rebellion or insurrection (N.E.D., 2,b). Cf. 1 Henry IV, V,i,76-80:

poor discontents,
Which gape and rub the elbow at the news
Of hurlyburly innovation:
And never yet did insurrection want
Such water-colours to impaint his cause.

318. expence: i.e., expenditure.

334. heighten: excite (N.E.D., 4). Cf. The Lady of Pleasure, III,i, (Works, iv,44): "Nor is there beauty enough surviving To heighten me to wantonness."

336. And maist a statue. Cf. The Traidos, III,iii, (Works, ii,144): "thou deserv'st a statue, A tall one, which should reach above the clouds." See also The Young Admiral, II,i, (Works, iii,113): "Rome allow'd some consuls, for less victories, Triumphs, and statues."

341. Gifford inserts a comma after "as". A pause at this point seems to make clear Gotharus's meaning.

342a. Cure him. Here the full stop indicates that Gotharus

has intentionally paused for a moment, perhaps craftily watching the effect upon Aquinus. Gifford's change of punctuation to comma and dash is grammatical but unimaginative. See above, note on II,296.

342b. Chyrurgion. Perhaps Gifford's emendations to "surgeon", here and in IV,29, make the scansion a bit smoother; but such noticeable change of a word is hardly justified, even in modernization of a text.

347. By. Gifford shifts this word to the preceding line. I can see no reason for the change. Lines 346-347 scan quite smoothly as they stand.

348. Let...Prince. Both the original text and Gifford are in error in attributing this speech to Albina. It should of course be given to Aquinus; Gotharus and the captain are the only characters on the stage at this point.

357. study: meditate, work out a plan. Cf. As You Like It, IV,iii,62-63: "Or else by him my love deny, And then I'll study how to die." See also note on I,251.

364. sit with: agree with (N.E.D., IV,29,b).

365. the King and Queene. With these words Gotharus shifts his attention from Aquinus to the King.

373+. This stage-direction indicates that the inner stage was used for the scene. Gifford notes the following setting: An Apartment in the Palace: a banquet set out. Through some oversight the Gifford text here reads Scene II instead of Scene III. The error extends also to the next scene numbering at line 450+.

374 ff. Ward (History of English Dramatic Literature, iii, 98, note 1) feels that Shirley, in writing this drinking-scene, may have remembered Cassio in Othello, II,iii.

380. melancholly: the disease supposed to result from the condition of having too much "black bile"; the symptoms are mental gloom and sadness (N.E.D.,1). Cf. Changes, V,iii, (Works, ii,355): "I have not, since I serv'd him, known him so Oppress'd with melancholy."

385. receipt: recipe, remedy. If the remedy works, and the melancholy is relieved, then Haraldus will call Sueno doctor (line 383).

409. out. Gifford is probably right in changing this to "on't", which makes much better sense. Confusion of "n" and "u" is common in seventeenth-century printing. See "Consin" (IV,183) and "trnnke" (IV,186).

411. exalt: stimulate. Cf. The Brothers, I,i, (Works, i, 201): "he looks as some news had much exalted him." See text above, I,3, for the word in a different sense.

416. health: toast. Cf. The Taming of the Shrew, III,ii, 171: "He calls for wine: 'A health!' quoth he."

425. crown it: fill it to overflowing, or till the foam rises like a crown above the brim (N.E.D.,8).

428. shall we dance? The same question appears in the same words in The Bird in a Cage, (Works, ii,415) and Hyde Park, (Works, ii,537).

434. Gifford inserts "sir" in the middle of this line. To me this does not seem a great improvement.

436 a+. Stage-direction. Forsythe (op.cit., p.182) mentions several other plays in which one character throws wine in another's face.

438-439. Gifford places the stage-direction "Song" after Sueno's "A catch, to't boyes." I cannot help feeling that this change was unwise. According to the original, Helga begins to sing immediately after his own suggestion. Sueno would have it a "catch", and joins in. But Haraldus is disgusted, will none of it, and wants to go to bed. With the stage-direction where Gifford places it, the implication is that a tune was sung through to the end before Haraldus made his desires known. This was probably not Shirley's intention.

444. nos. Printer's error. Gifford correctly reads "not".

444. what wheels are in my brains? Cf. The Bird in a Cage, V,i, (Works, ii,451), where the duke cries out in a disturbed mood: "A thousand wheels Do move preposterous in my brain." Cf. also The Gentleman of Venice, III,iv, (Works, v,52), where Thomazo is under the influence of drink: "Now do my brains tumble, tumble, tumble."

445-446. Haraldus's acceptance of the Copernican theory is brought about by an unusual means indeed.

451 ff. Cf. IV,66 ff. Ingratitude to a victorious returning commander is seen also in The Young Admiral, (Works, iii, 104 ff.). Forsythe (op.cit., p.183) notes several other parallels.

457. unkind: unnaturally cruel, severe, or hostile (N.E.D., 5). Cf. King Lear, III,iv,72-73: "nothing could have subdued

nature To such a lowness but his unkind daughters."

465. bowels: the interior of anything; heart, centre (N.E.D., 4). Cf. Coriolanus, IV,v,135-136: "pouring war Into the bowels of ungrateful Rome."

471. hairs. This plural is here used in a collective sense (N.E.D., I,1,b).

475. is. Gifford reads "are". The flavor of the original is lost by the change. Inflection of the verb in "s" with two singular nouns as subject was common in Elizabethan drama. Cf. Abbott, op.cit., p.239.

481. opticks: eyes (N.E.D.,B,1).

483-485. These lines recall Aesop's fable (ed. Jacobs, pp. 43-44) of the countryman and the viper. The widespread knowledge of this fable may have been encouraged by its use in the emblem-books; see H. Green, Shakespeare and the Emblem Writers, pp.197-199. The figure of an ungrateful serpent warmed in the bosom was frequently used in Elizabethan plays. Besides the Shakespearian quotations listed by Green, see also The Birth of Merlin, I,ii,189-190, (Shakespeare Apocrypha); Dekker, If this be not a good Play, (Dramatic Works, iii,342); Massinger, The Maid of Honour, I,i, (p.256a); and Webster, The Duchess of Malfi, II,iii,52-53. In Shirley, see The Duke's Mistress, IV, i, (Works, iv,243): "You do but warm a serpent in your bosom." Cf. also below, the note on IV,75-76.

488-489. chance of war...victory. Cf. Chapman, The Tragedy of Caesar and Pompey, IV,i,32: "Protean fortune, and her zany, war." For the power of fortune in combat, see H.R.Patch, The

Goddess Fortuna in Medieval Literature, pp.107-110.

490-491. the soule Of all our fame. Cf. The Cardinal, III, ii, (Works, v,311), where Columbo confesses that he has revenged himself upon those who had "Conspired to kill the soul of all my fame."

492. Is owing. For the third person plural in -s, see Abbott, op.cit., p.235. For the omission of the relative, see ibid., p.164 ff.

497. Geugaw: a depreciative epithet (N.E.D.,1,c). See The Sisters, (Works, v,383). Regarded as an adjective, the word may be defined as splendidly trifling, or showy without value (N.E.D.,3). Either usage is possible here, but the first seems to be the more apt. Cf. Lady Alimony, II,ii, (Hazlitt's Dod-sley, xiv,291), where the following question is asked concerning a lady "fantastically habited, in a wanton and pleasant posture": "What may that gaudy gewgaw lady be, that throws such scornful looks upon our galleries?"

497. pearch'd. Cf. The Grateful Servant, IV,v, (Works, ii, 76): "I was not born to perch upon a dukedom."

506. planet-stroke: bewildered, confounded. The phrase occurs frequently in Shirley. See, for example, The Maid's Revenge, (Works, i,184).

506 ff. The nature of the letter is explained by Turgesius's exclamation, "cursed Gotharus!" Honest Aquinus has communicated the orders of Gotharus, but has also promised, it would seem, not to carry out the politician's command to assassinate the prince. Olaus, mistrustful of Aquinus, advises Tur-

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF THE HISTORY OF ARTS
AND ARCHITECTURE
OFFICE OF THE CURATOR
OF THE MUSEUM OF ARTS
AND ARCHITECTURE
CHICAGO, ILLINOIS
U.S.A.

TO THE HONORABLE
THE PRESIDENT OF THE UNIVERSITY
OF CHICAGO
CHICAGO, ILLINOIS
U.S.A.

SIR,

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the proposed purchase of the collection of the late Mr. J. H. P. Morgan, and in reply to inform you that the same has been referred to the Committee on the Purchase of the Collection of the late Mr. J. H. P. Morgan, and that the Committee has recommended that the purchase of the collection be deferred until the next year, when the Committee will again consider the matter.

I am, Sir, very respectfully,
Yours,
Very truly,
The Curator of the Museum of Arts and Architecture

gesius to stay away from the court. But the prince still believes in the captain's loyalty (lines 520-534). Cf. V,157-158, where Turgesius says, after the trouble is over: "Although Gotharus had contriv'd my ruine, 'Twas counterplotted by this honest Captaine." These passages refute Genest's charge (Some Account of the English Stage, ix,562) that "it does not appear to what circumstance the Prince's escape was owing," and answer the same complaint made by Schipper (James Shirley, p.250). Pallante in The Duke's Mistress and Claudio in The Imposture are two other of Shirleys apparently murderous accomplices who really are faithful to the righteous cause, and shed no blood.

516. sha'not. Here, as in line 518, Olaus is firmly determined in his advice to the prince. In line 511, the form "wo'not" sufficed, for then the prince had as yet shown no indication of disagreement with his uncle.

523-529. Alexander had received a letter accusing his physician, Philip, of attempting to poison him. But with "valiant confidence in his doctor," Alexander drank his medicine and then showed Philip the letter. The story is related in Plutarch, Lives, (Alexander,XIX). See also Gifford's note, (Works, v, 139).

529. Macedonian. Alexander was born at Pella, the capital of Macedonia. Shirley uses the epithet "Macedonian" again in The Lady of Pleasure, (Works, iv,72); The Gentleman of Venice, (Works, v,38); and Honoriam and Mammon, (Works, vi,64).

537. death. The period after "death" was printed so close to the "h" that it seems almost superimposed.

Act IV

1 ff. As Forsythe (op.cit., p.183) points out, this discussion between Gotharus and the king is very similar to that between Cesario and the king of Naples in The Young Admiral, (Works, iii,112-115).

2. Brave: handsome, attractive. See above, note on I,5.

16. province: sphere of action, duty, function (N.E.D.,II,7).

17. Gifford inserts "sir" (Metri gratia) before "and".

20 ff. Gotharus is warning the king not to repeat the fatal error of King Lear.

27. contained. Gifford substitutes "contrived". This ingenious emendation alters only two letters.

30. Gangrene in your limb. Cf. The Young Admiral, II,i, (Works, iii,114): "like gangrenes on the state, To be cut off lest they corrupt the body." See also The Witty Fair One, (Works, i,318) and The Sisters, (Works, v,378).

44. accents: words. Cf. V,320. See also The Maid's Revenge, (Works, i,134) and The Wedding (Works, i,401).

64-65. my very soule Is in a sweat. Cf. The Bird in a Cage, V,i, (Works, ii,446): "My soul is in a sweat." In The Cardinal, II,ii, (Works, v,296), the Duchess expresses the same idea in more delicate language: "My soul doth bathe itself in a cold dew."

66a. Souldiers. Gifford omits this word from his text; possibly he thought it was repeated by mistake from the stage-direction. There seems to be no reason, however, why the word

might not have been intended by Shirley.

66b. Engines: war machines. Cf. I,307.

75-76. For an early statement of the belief that the young viper kills its mother by eating its way out at birth, see Pliny, Naturalis Historia, x,62.(82). For similar references in Shakespeare and Massinger, see Pericles, I,i,63-64 and The Maid of Honour, V,ii,(p.282b).

81. And. For "and" equivalent to "if", see Abbott, op.cit., p.73.

85. entertain'd: i.e., would have entertained. For ellipses in conjunctional sentences, see Abbott, op.cit., p.281.

104. wind conspires a mutiny. Cf. Love Tricks, II,ii, (Works, i,34): "See how the waves Do toss the vessel, and the winds conspire To dash it 'gainst a rock!."

105. This line seems to scan more smoothly with "to'th" expanded to "to the". Perhaps the contraction may be laid at the door of the printer, who was trying to get all the words on one line. See McKerrow, Introduction to Bibliography, pp.10-11.

105. Rethorique. To Olaus, Gotharus's fine figures are merely words.

109a. first-born fire. Gifford makes an interesting emendation to "first bonfire". But there is no reason why the original should not stand. Even the scansion of the present text is smoother.

109b. For the use of the comma (after "knows") before a noun clause, see Simpson, op.cit., pp.41-42.

111. grateful; pleasing.

116-117. to know his Sonne Bring arms: i.e., because he knows that his son in bringing arms. For the indefinite use of the infinitive, see Abbott, op.cit., p.257; for the omission of "to" (before "Bring") see ibid., p.248 ff.

134. What Riddles this? The same expression is used in The Brothers, (Works, i,225) and The Traitor, (Works, ii,125).

139. pawn'd my Conscience. See note on I,23-24.

144. starve. Gifford's change to "sour" makes the figure a bit more precise, but a drastic alteration of this sort is hardly justified, despite the possibility that the printer may have been influenced by the similarity of the word "serve" in the preceding line.

148a+. Enter King. The king certainly enters "on the walls", and Gifford is justified in adding these words to this stage-direction. In line 173, the king shows that he has been standing at a distance from his son; the command to Gotharus to "descend" reveals the position from which both king and politician have been carrying on their conversation.

150b+. Gifford adds stage-direction Kneels. It is not absolutely necessary that the "thus" in the prince's speech refer to anything but the fact that the prince has come to see the king.

154. knapsack. The N.E.D. gives no instance of this word used figuratively for "soldier".

160a. Your. Unless this pronoun may be taken to imply the troops of Turgesius and Olaus, its use in the same sentence with "thee", "thy", and "thou" constitutes an irregularity of

the sort mentioned by Abbott, op.cit., p.158.

170. And I, for thy reward. There is a double meaning here. Gotharus was planning to "reward" Aquinus by killing him. Cf. line 181.

179+. Gifford's stage-direction reads thus: Enter below, Gotharus; as Turgesius goes out, a pistol is discharged within; he falls; then enter Aquinus.

180a. O I am...murder'd. This cry of Turgesius is without doubt feigned. The prince is simply playing his part in order to deceive Gotharus. In the same way, Olaus may merely have pretended to wound Aquinus, though the latter's "privie coat" (IV,468) would have saved him in any event. See above, note on III,506 ff.

181. So,so. Cf. IV,510, where Gotharus uses this expression with a different inflection!

189a+. At this point Gifford adds two stage-directions: Exeunt, bearing the bodies. Re-enter Gotharus above. The first provides for the exit of Olaus and the clearing of the bodies from the stage. The second accounts for the re-entrance of Gotharus, who, now that his enemies have left the stage, feels that it is safe to return. (The politician's speech in lines 181-182 explains his cowardly exit.)

192. Prevented: anticipated. Cf. line 181.

193. drop a teare. Cf. The Wedding, IV,i, (Works, i,418): "Methought I saw him drop a tear."

193+. Gifford changes this stage-direction until it reads as follows: Haraldus on a couch, sick; Marpisa, and Physicians.

The original direction clearly calls for the use of the inner stage.

203. Suffered him drink: i.e., allowed him to drink. For the infinitive without a preposition, cf. Abbott, op.cit., p.248 ff. See also The Tempest, III,i,61-63: "and would no more endure This wooden slavery than to suffer The flesh-fly blow my mouth."

212 ff. As Forsythe (op.cit., p.181) points out, there is a certain similarity between this dialogue of Haraldus and Marpisa and that of Hamlet and his mother in Hamlet, III,iv. Cf. also text above, II,256 ff.

214. Niobe. Ovid (Metamorphoses, vi,301 ff.) relates the story of weeping Niobe who was turned into a statue. For the treatment of Niobe in the emblem-books and in Shakespeare, see Green, Shakespeare and the Emblem Writers, pp.291-294. Shirley refers to Niobe again in The Wedding, (Works, i,401); The Example, (Works, iii,300); and in his poem Upon The Lady Rivers, (Works, vi,500).

225. study: devise. Cf. note on I,251.

228. Which. Here used for "who". Cf. Abbott, op.cit., p. 181.

231. much: great (N.E.D., A,1,c).

235. I have a wound within. Cf. Hamlet, I,ii,85, where Hamlet says: "I have that within which passeth show."

246. quit: release. Cf. IV,271, where the meaning of the word is similar, but tends toward "relieve".

247. abus'd: deceived. See note on III,32.

254. stream. Cf. St. Patrick for Ireland, III,1, (Works, iv,396): "There is a stream of peace within my heart."

261b-264. Enough...blood? Without any doubt these lines belong to Haraldus, as Gifford has indicated in his text.

262-263. resolve me...more: solve one more problem for me (N.E.D., III,11,b). Cf. Titus Andronicus, V,iii,35-37:

My lord the emperor, resolve me this:
Was it well done of rash Virginius
To slay his daughter with his own right hand...?

See also text above, II,299.

268-269. I have...imagination. As Gifford indicates, these words are probably an aside.

279. balsame: a healing, soothing agent or agency. Cf. The Maid's Revenge, II,iii, (Works, i,126): "oh, that antidote, That balsam to my wound." See also The Young Admiral, (Works, iii,107).

290. Schipper (op.cit., p.250) believes the death of Haraldus after intoxication to be one of the "improbabilities" in the play. Perhaps so, but it seems that Shirley's special care to explain that the boy contracted a fever lessens the improbability, as does also the fact that the sensitive lad had learned the heartbreaking truth about his mother.

291. Never...years. After most of the stage-deaths in The Polititian, one of the surviving characters is careful to inform the audience that a death has actually occurred. In V, 112, one of the rebels announces simply, after he has seen Gotharus's body, "He's dead, hum." In V,321, immediately after

Marpisa sinks in death, Turgesius exclaims that she has died. Cf. The Duke's Mistress, (Works, iv, 272), where Pallante makes a similar speech concerning the dead Leontio, and The Cardinal, (Works, v, 351), where a lord says the same for the dead Cardinal.

299. Look...destroy'd. There is a certain similarity between this line and a speech in Davenant's Albovine, V, i, (p. 105), where Paradine, on discovering three dead bodies, reproaches Hermegild: "See here! what abject ruins thou hast made O' the noblest structures in the world."

306. till. Gifford substitutes "until". The result is a smoother line of blank verse, but the emendation is unnecessary.

309 ff. Schipper (op.cit., p. 250) feels that this announcement of the rebellion is not sufficiently explained by Shirley. It seems, however, quite clear that the populace would be aroused by the murder of its hero. Forsythe (op.cit., p. 183) mentions several other plays, including The Doubtful Heir and The Coronation, in which a rebellion or insurrection helps bring about the end of the play.

314. O my fright, my conscience. Gifford changes to "O, my frightened conscience." The original scans smoothly and makes perfect sense. Therefore Gifford is not justified in altering the words.

322. Ho. Without doubt a printer's error. Gifford correctly attributes the lines to Gotharus.

322-425. Gifford's setting for these lines is "A Room in

Gotharus's House." Authority comes from line 386.

326. engines. Used figuratively, of a person, "engine" means agent, instrument, or tool (N.E.D., 10, a). Cf. The Traitor, III, i, (Works, ii, 134):

Rog. Petruchio, my lord Pisano's secretary.
Dep. But Lorenzo's engine, a very knave.

327. their souls reel to hell for't. Cf. IV, 307. Compare Massinger's Virgin-Martyr, II, i, (p. 8, b):

you are Spungius called
And like a sponge, you suck up lickerish wines,
Till your soul reels to hell.

See also The Maid's Revenge, (Works, i, 84).

327. The absence of punctuation at the end of this line may perhaps be attributed to lack of space and a lazy compositor.

330. Cf. Davenant, Albovine, I, i, (p. 26): "I could gaze thus on thee, till my wonder Did convert me into marble."

339. wildernessee. Cf. V, 16, and note.

344-346. Heaven...Paradice. Cf. lines 228-231.

351. arm's. Gifford's change to "arms" improves the sense, but alters the construction of the parenthetical comment. It seems a desirable, but not a necessary emendation. If the following lines in Changes, III, iii, (Works, ii, 320), are an exact reproduction of the original text, then there is a certain authority for Gifford's emendation in the present case:

To these embraces, which do more than twist
Our bodies, every circle of thy arms
Enchains my soul.

See also The Bird in a Cage, (Works, ii, 439 and 447).

353. that. Gifford's "that's" is certainly an improvement.

360. Gifford inserts two new words, "of yours", before "draw". I cannot agree that the addition is an improvement, or even that it is necessary.

362. He...passion. This speech is obviously an aside, as Gifford has indicated.

362. passion: suffering, affliction (N.E.D., I, 3). This refers apparently to the sorrow of Gotharus as expressed in lines 340-345. Cf. note on IV, 366.

363-364. like a...heart. Cf. Cupid and Death, (Works, vi, 359): "Hah! what winter creeps Into my heart!" See also St. Patrick for Ireland, I, i, (Works, iv, 375).

365. Cordial. Cordial is a specific for stimulating the heart. Here, as in V, 295, the word is used in an ironic sense.

365+. Gifford, evidently desiring to keep the reader in suspense a bit longer, omits the words "of poyson" from the stage-direction.

366. passions: violent attacks or fits of disease (N.E.D., I, 4, b). Cf. line 362, where the word has a different meaning.

367. Ivory box. In the last act, Marpisa refers again (V, 300) to the same box. Cf. The Cardinal, V, iii, (Works, v, 349):

receive
This ivory box; in it an antidote,
'Bove that they boast the great magistral medicine.

The Cardinal's ivory box also contains poison rather than medicine.

369. Gifford's stage-direction "Aside" for this line is interesting, but not at all indispensable. Marpisa may have been congratulating Gotharus that she was at hand to help him out of his illness.

373. see. Perhaps as apposite an emendation as Gifford's "saw" would be "sees". The present tense seems to be more in order here than the past.

379. publish: make publicly known. See The Ball, (Works, iii,68); The Gamester, (Works, iii,251); The Constant Maid, (Works, iv,493).

388-389. exclaime Contriv'd: i.e., exclaim to have been contrived. See note on IV,203.

391. Alas they'll kill me too. The fact that Marpisa actually fears for her life might lead one to infer that she has not as yet decided upon suicide. But it may be simply that death at the hands of the mob was distasteful to her.

403. correction. Gifford emends to "direction". But "correction" may be allied in meaning to N.E.D.,4,c: correcting control. This definition would allow retention of the original form.

404. Gifford's insertion of "we" between "and" and "do" makes perhaps for a smoother line, but the rebels were not very much given to smooth lines!

406. long bill: an obsolete military weapon varying in form from a simple concave blade with a long wooden handle to a kind of concave ax with a spike at the back and its shaft terminating in a spear-head. The same weapon was formerly used by constables

of the watch (N.E.D., 2, a and b). Perhaps Shirley intended double entendre in this speech. There is no reason for Gifford's insertion of a hyphen between the two words. Cf. Marlowe, Tamburlaine, IV, i, 1396-1397: "Five hundred thousand footmen threatening shot, Shaking their swords, their speares and yron bills." See also Much Ado About Nothing, III, iii, 43-44, where Dogberry warns his watchmen: "have a care that your bills be not stolen."

410. to't. Gifford's change to "to" gives a reasonable interpretation of the text. If, however, the phrase "What fury leads you to't" were considered parenthetical and interrogatory, the "to't" might be retained.

412. and. I can hardly agree with Gifford that this word should have been omitted.

416. follow, follow. A hunting cry. Cf. Munday and Chettle, The Death of Robert Earl of Huntington, I, i, (Hazlitt's Dodsley, viii, 219). The pursuit of Gotharus by the rebels seems likened to a hunting party, with hounds chasing their prey. "Follow, follow" is frequently repeated. The rebels are called "blood-hounds" (IV, 491) and "mastiffs" (IV, 475 and V, 93), Olaus asks whether they "scent" their victim (V, 91), and they cry out that fortune has thrown him into their teeth (V, 101-102).

423+. Gifford's stage-direction reads as follows: Enter Sueno, disguised. I can see no indication in the lines following, however, that Sueno is not wearing his ordinary clothes.

425-429. there's...ends. Sueno believes that on his march to the gallows, he will not lack a guard. His comment on the halberdiers (in this case, civil officers) is ironic. Cf. The

Wedding, IV,iii, (Works, i,425): "Now I'm in the cart, riding up Holborn in a two-wheeled chariot, with a guard of halbardiers."

430. oh for a mist before his eyes. Sueno knows that Gotharus has lost his power and is being pursued by the populace. There is now nothing to be gained by meeting the politician. Gotharus might even attempt to take revenge for the death of Haraldus. Therefore the "creature" prays that his former master may not see him. For the expression "mist before his eyes," cf. V, 257. See also The Triumph of Beauty, (Works, vi,329): "What mist doth dwell about my eyes?"

431+. Gifford's highly imaginative dramatic sense inserts here the following stage-direction: Draws a poniard.

433. case. Here applied to clothes or garments, but literally, the skin or hide of an animal (N.E.D.,4,a and b). This gives some point to Sueno's reference in the next line to "skin". Cf. 1 Henry IV, I,ii,200-202: "I have cases of buckram for the nonce, to inmask our noted outward garments."

438a+. Gifford adds here the following stage-direction: They exchange dresses. The authority comes from lines 453 and 457.

440. Hell stop their throats. Cf. Thomas Rawlins, The Rebellion, II,i, (Hazlitt's Dodsley, xiv,28): "Hell take their spacious throats!"

440. The absence of punctuation at the end of this line is no doubt due to the carelessness of the compositor.

442 ff. The killing of Sueno by Gotharus is against the principles of Horace (Art of Poetry, 182-186), who had deprecated

violent deaths upon the stage. But Gotharus is acting the perfect politician, at least according to Chapman's definition in the passage "Of Homer" prefixed to the Iliad (Chapman: Works, iii,7): "dealing with them like a Politician indeed, use men, and then cast them off." In this connection note also Gotharus's proposed treatment of Aquinus (IV,181 and 190-192).

454. dog. This seems to be the only instance in which Shirley used the word in this sense. But "dog" is common as a term of reproach in Shakespeare. See, for example, As You Like It, I,i,86, where Oliver says to Adam: "Get you with him, you old dog. "

455b+. Gifford's dramatic sense was not satisfied with the simple stage-direction of the original. Hence, probably, the imaginative Goth. rises, and steals off.

461. The Devill he is. Cf. Love Tricks, V,iii; (Works,i, 92):

Ant. ...What are you?

Sel. Antonio.

Ant. The devil you are.

462. i'le doe thee a courtecy. The thoughtless rebel seems to forget that Sueno will probably be dead before this promise can be fulfilled.

463+. Gifford's setting for the last lines of the act is as follows: An Apartment in Olaus' House, with a coffin in it. Authority for this setting comes from the statements of Olaus in lines 477 and 512.

464 ff. Schipper (op.cit., p.250) complains that these lines

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

introduce an inconsistency. Olaus is ostensibly at his house, but earlier in the act (line 66 ff.) he was among his troops outside the doors of the city. How, asks Schipper, can this be? From Schipper's own point of view there are several explanations: For example, Olaus's house may be located outside the walls of the city. But even if it is within the walls, Aquinus may have opened the city gates, of which he was in command. Or the rebels may have flung wide the gates to allow the protector of their beloved prince to enter.

466-467a. One "you" seems to be superfluous. Gifford is probably right in cancelling the second,

467a+. Gifford's stage-direction Whispers Tur. indicates correctly that Olaus whispers to the prince. The incomplete stage-direction of the original is confusing.

468. privie Coat: a coat of mail worn under the outer garment. See Webster, The Devil's Law Case, II,i,330-333:

I take your heart to be sufficient prooffe,
Without a privie coat; and for my part,
A Taffaty is all the shirt of Mayle
I am armed with.

474-5a. like so many hungry Mastives. Cf. Sejanus, V,x, (Everyman ed., i,396), where the multitude, "like so many mastiffs", tear down the statues of Sejanus.

475a+. The stage-direction "Exit", as Gifford shows by omitting it, is out of place here, for Olaus does not leave the stage. Gifford's Exeunt Tur. and Aqu. at 475b+, and the change of Pr. to Cor. at 481 indicate the true movements of the charac-

ters.

488-490. Gifford's arrangement of these lines runs as follows:

To keep their thoughts revengeful, till we are
Possess'd of him that plotted all.
[Within.] Follow! follow! -

In the original, the last two lines of Olaus's speech are broken by the cry of the rebels within. This seems quite clear and reasonable, and might even imply that "Follow, follow" was heard simultaneously with the last line of Olaus's speech. There was no need to rearrange the lines in Gifford's fashion.

494. a death. For another example of the indefinite article used with "death", see Beaumont and Fletcher, A King and No King, I,i (Cambridge, ed., i,159): "wert thou worthy thou shouldst receive a death, a glorious death from me."

497. to take your house: i.e., to resort to your house.

505. obscure you: hide yourself (N.E.D., 3,b). See The Ball, II,iii, (Works, iii,26): "be but pleas'd to obscure Yourself behind these hangings a few minutes." Shirley uses the word also in The Traitor, (Works, ii,145) and Changes, (Works, ii,328).

510. Their noise is Thunder. Cf. The Maid's Revenge, III, vi, (Works, i,153): "Let us alone to make a hoise at home, Fearful as thunder."

517. presume of: lay claim to, count upon (N.E.D., 3,b, and 7).

521-523. cruell sentence...funerall. There is no evidence elsewhere in the play that the king has actually delivered such a sentence. Olaus may have invented the story, the more easily

to dispose of the politician.

527. triumph: procession.

Act V

2. dotage: foolish affection (N.E.D., 2).

3 ff. thee. Marpisa shows her anger and contempt for the king by addressing him as "thee" in this dialogue.

9. Basilisk. The fabulous serpent which kills with its breath or look. Shirley uses the word some half-dozen times. See especially The Brothers, (Works, i, 258) and The Opportunity, (Works, iii, 434). The basilisk differs from the cockatrice (see below, note on V, 164) in having a dragon-like head at the end of its tail.

16-17. wildernesse...Serpents. Perhaps an allusion to the Libyan desert, which was fabled to be full of serpents. Drops of blood from the Gorgon's head had fallen there and changed to serpents while Perseus was flying over the country. See Ovid, Metamorphoses, iv, 613-620; Lucan, Pharsalia, ix, 382-384, 689 ff; and Paradise Lost, x, 521 ff. Note also 2 Henry IV, IV, v, 137-138: "O, thou wilt be a wilderness again, Peopled with wolves, thy old inhabitants."

19. prodigie: i.e., monster (N.E.D., 2, b). This carries on the figure from the preceding line. Cf. 3 Henry VI, I, iv, 75: "And where's that valiant crook-back prodigy, Dicky your boy...?"

20. vex: be distressed, fret, grieve (N.E.D., I, 5). Lady Mary Wroth's Urania, p. 346, is cited by the N.E.D.: "If...we should faile, I should hate my selfe, and vexe incessantly at my fortune."

24. Goat: a licentious man. The earliest N.E.D. quotation for this usage (3,a) is a passage written in 1675. Cf. The Example, III,i, (Works, iii,325), where Peregrine berates his wife for having a lover:

Where is he? come, what fine conveyances
To keep your goat close, till time play the bawd,
And secure all your ruttings?

Cf. also Davenant, Albovine, IV,i, (p.79), where Albovine calls lecherous Grimald an "old ravenous goat". See the plate opposite p.18 in F. Rogers, The Seven Deadly Sins, for the figure of a goat associated with lechery.

33. Curse...spleen. The spleen was formerly regarded as the seat of laughter or mirth (N.E.D.,1,c). Hence the reason for the king's curse. Cf. Changes, III,i, (Works, ii,317) where Goldsworth says to Caperwit, who has been laughing: "You have a merry spleen."

35. shadow: figuratively, an attenuated remnant, a form from which the substance has departed (N.E.D.,II,6,g). See The Brothers, V,iii, (Works, i,262): "Hadst thou been worthy my love, I should have held Thee worth my anger, shadow of a lord!" Note also Chabot, IV,i, (Works, vi,135): "you have no power, And are but the empty shadow of a king." Cf. text above, II,42.

50. know. Gifford prints "knew". There is no need for the change of tense.

71. what Trumpets that? The same question, in the same words, occurs from time to time in other Elizabethan plays. See, for example, Timon of Athens, I,i,249, and King Lear, II,iv,185.

73. rusty: in the seventeenth century, a term of general disparagement (N.E.D.).

81+. A comma after "Prince" would do away with the ambiguity in this stage-direction. Gifford's version reads as follows: They throw down the coffin, and run to kneel, and embrace Turgesius.

89. my shoulder...sensible: my shoulder still feels the weight.

93. Masties. N.E.D. gives "mastie" as a dialect form for "mastiff". Cf. note on IV,474-475a.

96. and. Gifford prints "out" instead of "and". I can see no vital necessity for this alteration.

101. Gifford inserts "and" before "fortune". This makes the scansion simpler, but it is not a necessary change.

105 ff. Forsythe (op.cit., p.184) points out some interesting parallels for the desire of the rebels to divide the body of their victim. In Beaumont and Fletcher, Philaster, V,i, (Cambridge ed., i,139-140), the citizens threaten to mutilate Pharamond, to cut off a leg, an arm, and even his "Shin-bones". In Jonson's Sejanus, V,x, (Everyman ed., i,397), the multitude tear the body of Sejanus limb from limb. In William Rowley's A Shoemaker A Gentleman, IV,ii,245-249, there is a partitioning of the legs, at least, of the dead St. Hugh.

108. I want...head. This worthy rebel's place of business would then be known as "At the Sign of the Politician's Head."

125. obscure. See note on IV,505.

126 ff. The care, the dangers, and the unhappiness of the

kingly state were common subjects for literary treatment. See for example Xenophon's Hiero, a work which had been translated into Latin by Erasmus, and was well known in Elizabethan England; cf. also Poggio, De Infelicitate Principum (Opera, p.392 ff.). Two famous statements are in 2 Henry IV, III,i,31 and IV,iv,23-25. See also Paradise Regained, II,458 ff. Another echo of the idea occurs in The Traitor, I,ii, (Works, ii,105), where the duke cries out: "oh, the fate of princes!"

137. quietnesse: peace, tranquillity.

138-139. fright...your blood into a frost. See note on II, 219-220. Cf. Hamlet, I,v,15-16: "I could a tale unfold whose lightest word Would harrow up thy soul, freeze thy young blood." See also The Grateful Servant, (Works, ii,68) and Love's Cruelty, (Works, ii,243).

139. Strength. Gifford improves the meter considerably by printing this word at the end of the preceding line.

150-151. In Elizabethan imagery tears were frequently compared to blood. See IV,73-75. Cf. also Marlow, Tamburlaine (part 2), V,iii,4607 and Doctor Faustus, 1387-1388; Ford, Love's Sacrifice, V,2509. An early hint for this figure may have been drawn from Lucan, Pharsalia, ix,811.

154. amaze and puzzle: amazement and confusion. Cf. The Royal Master, (Works, iv,157) and The Witty Fair One, (Works, i,326). See also Paradise Regained, II,37-38: "soon our joy is turn'd Into perplexity and new amaze."

164. gipsie: a contemptuous term for a woman, as being cunning, deceitful, or fickle (N.E.D.,2,b). See Changes, IV,ii, (Works,

ii,337):

Yon. I heard
You court another mistress, that did answer it
With entertainment.

Thor. She was a very gipsy.
You were no sooner parted, but she us'd me
Basely.

Shirley uses the word also in The Witty Fair One, (Works, i, 338) and in The Traitor, (Works, ii,119).

164. Cocatrice: literally, the fabulous creature which kills by its glance, and is said to be produced from a cock's egg hatched by a serpent; here used as a cant term of reproach, equivalent to prostitute or whore (N.E.D.,3). Shirley uses the word in similar sense in The Gamester, (Works, iii,94); The Gentleman of Venice, (Works, v,53); and Honoriam and Mammon, (Works, vi,60).

166. Jack in a Box. Here this expression is quite in keeping with the present position of Gotharus. "Jack in a box" was also a contemporary term for a sharper or cheat (N.E.D.,1).

178. Monkey Madam. Here used to indicate a lustful woman. The monkey, like the goat, seems to have been regarded as a symbol of licentiousness. Cf. 2 Henry IV, III,ii,338: "lecherous as a monkey." See also Davenant, Albovine, V,i (p.102), where Paradine makes advances to Rhodolinda in the following words: "Let's to't like monkeys, or the reeking goat."

182. Circe. The story of Circe is told in Homer, Virgil, and Ovid. It was a frequent theme in the emblem-books (see Green, Shakespeare and the Emblem Writers, pp.250-253). Shirley refers

to Circe again in The Ball, (Works, iii,50); The Humorous Courtier, (Works, iv,553); and in his poem, To Gentlemen That Broke Their Promise Of A Meeting, (Works, vi,441).

183. whether: i.e., whither. Short "i" seems to have been pronounced as short "e", hence the frequent variation in spelling. Cf. V,184. Note also Prethee (III,386) for Prithee, 'twell (IV,1) for 'twill, and see R.E.Zachrisson, The English Pronunciation at Shakespeare's Time, p.52. N.E.D. records the spelling "whether" (s.v. "whither", A,3) as late as 1722.

186. Gifford inserts "do" before "forget". This makes the scansion smoother, but the rough line would be quite natural to Olaus.

200. hollow murmurs. Cf. Paradise Lost, II,284-286: "such murmur filld Th' Assembly, as when hollow Rocks retain The sound of blustering winds."

228. black murderer. Cf. The Duke's Mistress, V,ii, (Works, iv,258):

Stroz. Oh, my lord,
The duke is kill'd.
Leo. The duke! by what black murderer?

See also The Gentleman of Venice, (Works, v,44).

252. funerall tenement. If "funerall" be considered as derived from Latin funus in its specific meaning of "corpse", (through medieval Latin "fūnerālis" and Old French "funeral", as shown in N.E.D.) then "funerall tenement", a dwelling-place for a corpse, becomes a prettily euphemistic expression for "coffin". Cf. St. Patrick for Ireland, (Works, iv,432), where Shirley uses

the word "funeral" in a similar sense.

257. Look to the Ladie. This phrase is the title of a lost play, possibly written by Shirley. See Forsythe, op.cit., p.379 and pp.422-23. The expression "Look to the lady" occurs also in Macbeth, II,iii,125 and 131, and Pericles, V,iii,21.

258. Look to Albina, our Physitians. Cf. The Cardinal, V, iii, (Works, v,349), where the king, fearing that the duchess is poisoned, cries out: "Look to the duchess, our physicians!"

266. Queen of hell. The same expression occurs in The Maid's Revenge, (Works, i,182); "king of hell" occurs in Love Tricks, (Works, i,56).

271 ff. Marpisa in her last moments is much more dignified and queenly than any of the villainesses mentioned by Forsythe (op.cit., pp.184-185) as parallels.

272. shot-free: shot-proof. Cf. The Young Admiral, III,i, (Works, iii,128): "didst never hear of men that have been slick and shot-free, with bodies no bullets could pierce?"

273. Stallion: a man of lascivious life, or a woman's hired paramour (N.E.D.,2,b). See The Grateful Servant, III,iv, (Works, ii,59): "your coarse lady herself, that keeps a stallion, and cozens the old knight, and his two pair of spectacles, in the shape of a serving-man." Shirley uses the word in a similar sense again in The Humorous Courtier, (Works, iv,607).

281c. Megrin: headache. Here used figuratively. See N.E.D., 1,c.

288. seven years killing. Cf. Othello, IV,i,188, where Othello says of Cassio: "I would have him nine years a-killing."

292. Helcat: evil woman, vixen, witch. N.E.D. notes that the word may have been suggested by Heccat, or Hecate. Shirley uses the expression again in The Wedding, (Works, i,431); The Ball, (Works, iii,42); The Lady of Pleasure, (Works, iv,92).

298. 'Twill purge your choler rarely. Even at death's door Marpisa is still strong enough to make a jest at Olaus's expense. In the old physiology, the predominance of the humour "choler" was said to cause irascibility.

305. Mercury. This refers probably to mercuric chloride, commonly known now as corrosive sublimate, or to some other mercuric compound. Liquid mercury taken internally is not ordinarily painful or poisonous.

307. gently. Both the cardinal and the duchess in The Cardinal, (Works, v,351) die painless deaths from poison. Forsythe (op.cit., pp.73-74) lists a number of other plays in which the poison inflicts no pain on the dying characters.

311. vapour. Cf. Cupid and Death, (Works, vi,364).

322a+. Here Gifford inserts the following stage-direction: Exe. Soldiers, with the bodies of Goth. and Marp. Obviously some direction is necessary; the authority comes from lines 321-322a.

328. green honour. Cf. The Opportunity, V,i, (Works, iii, 439-440): "I am but Green in my honours, and I would not forfeit 'em."

331. were. Gifford is probably right in changing this word to "wear". The sense is very much improved, and the change is supported by the fact that N.E.D. records "were" as a seven-

teenth-century form of "wear".

333. translate: remove. Cf. I,32. See also The Royal Master, IV,i, (Works, iv,171): "grim death can but translate Me hence, and there's an end of death and fate."

335. example. The king was supposed to set an example not only for his subjects, but also for his successors. Cf. I,108-111, and note.

339. this Captain: Aquinus. Gifford adds a stage-direction, Presents Aqu.

341. eare. An obvious misprint, which Gifford has corrected to "care".

342. largesse: a free gift or dole of money. N.E.D.(2,b) cites Holland's Livy, XXIV,xxi,522: "There was good hope that the souldiours should haue a largesse dealt amongst them out of the kings treasure." Cf. The Coronation, V,i, (Works, iii, 523): "Give A largess to the soldiers."

345. Gifford omits the word Within. It is possible that Shirley intended only a few of the soldiers offstage to voice their joy at the promise of extra pay. But they all join in the personal cheer for the duke, thus showing the great esteem in which Olaus is held by his men.

348. Why so. The same expression occurs twice in The Duke's Mistress, (Works, iv,248-249).

352. Cf. The Arcadia, V,i, (Works, vi,237): "That word strikes double sorrow, and doth call A flood to drown my eyes." See also Davenant's Albovine, II,i (p.41):

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

I'd soon distill my soul to tears,
And weep an ocean deep enough to drown
My sorrows and myself.

BIBLIOGRAPHY

Bibliography

- Abbott, E.A. A Shakespearian Grammar. London, 1901.
- Adams, Joseph Quincy, ed. The Dramatic Records of Sir Henry Herbert. New Haven, 1917.
- Adams, Joseph Quincy. Shakespearian Playhouses. New York, 1917.
- Aesop. The Fables of Aesop, ed. by Joseph Jacobs. London, 1894.
- Aikin, Lucy. Memoirs of the Court of King James the First. London, 1822. 2 vols.
- American Quarterly Review, xvi (1834), 103-166. [An anonymous review of the Gifford-Dyce edition of Shirley.]
- Apperson, G.L. English Proverbs and Proverbial Phrases. London, 1929.
- Ascham, Roger. The Scholemaster, ed. by Edward Arber. (English Reprints.) Westminster, 1903.
- Bacon, Francis. The Works of Francis Bacon, ed. by James Spedding, R.L.Ellis, and D.D.Heath. Boston, 1864. Vol. xii.
- Baker, David E., Isaac Reed, and Stephen Jones. Biographia Dramatica. London, 1812. 3 vols.
- Baldwin, Thomas W. The Organization and Personnel of the Shakespearian Company. Princeton, 1927.
- Baum, Paull F. The Principles of English Versification. Cambridge, Mass., 1924.
- Beaumont, Francis, and Fletcher, John. Works, ed. by Arnold Glover and A.R.Waller. Cambridge, 1905-12. 10 vols.
- Birch, Thomas. Court and Times of James the First. London, 1849. 2 vols.
- Brathwaite, Richard. Whimzies; or, a new cast of characters... London, 1631.

- Breton, Nicholas. The Good and the Badde... London, 1616.
- British Museum. Additional MSS. 24492 and 29712.
- Brome, Richard. Five New Playes. London, 1653. [Reprinted in Brome, Richard. Dramatic Works, vol.1. London, 1873.]
- Brunetière, F. L'Evolution d'un Genre: La Tragédie. Revue des Deux Mondes, vi (1901), 123-155.
- Burke, John. A Genealogical and Heraldic History of the Commoners of Great Britain and Ireland. London, 1838. Vol. iii.
- Butcher, S.H. Aristotle's Theory of Poetry and Fine Art, with a Critical Text and Translation of the Poetics. Fourth edition. London, 1923.
- Calendar of State Papers, Domestic Series...1619-1623...ed. by Mary A.E.Green. London, 1858.
- Campbell, Thomas. Specimens of the British Poets. London, 1841.
- Carpenter, Frederic Ives. Metaphor and Simile in the Minor Elizabethan Drama. Chicago, 1895.
- Cartari, Vincent. Les Images des Dieux des Anciens...Lyons, 1581.
- Castiglione, Baldassare. The Book of the Courtier, from the Italian of Count Baldassare Castiglione: Done into English by Sir Thomas Hoby, Anno 1561. With an Introduction by Walter Raleigh. (The Tudor Translations, XXIII.) London, 1900.
- Chapman, George. The Plays and Poems of George Chapman: The Tragedies, ed. by T.M.Farrott. London, 1910.
- Chapman, George. The Works of George Chapman, ed. by R.H. Shepherd. London, 1903. Vol. iii.
- Chelli, Maurice. Le Drame de Massinger. Lyon, 1923.
- Davenant, William. The Dramatic Works of Sir William Davenant, ed. by James Maidment and W.H.Logan. London, 1872. Vol. 1.
- Dekker, Thomas. The Dramatic Works of Thomas Dekker, ed. by R.H.Shepherd. London, 1873. 4 vols.
- Dibdin, Charles, the elder. A Complete History of the English Stage. London, n.d. 5 vols.
- Dictionary of National Biography, ed. by Leslie Stephen and Sidney Lee. N.Y., 1885-1900.

- Dunham, S.A. Lives of the Most Eminent Literary and Scientific Men of Great Britain. Dramatists. Vol. iii. [In Lardner, D., ed. Cabinet Cyclopaedia. London, 1838.]
- Fleay, F.G. "Annals of the Careers of James and Henry Shirley." Anglia, viii (1885), 405-414.
- Fleay, F.G. A Biographical Chronicle of the English Drama, 1559-1642. London, 1891. 2 vols.
- Ford, John. John Fordes Dramatische Werke, in Neudruck herausgegeben von W.Bang. Erster Band... (Materialien, etc., Band 23.) Louvain, 1908.
- Forsythe, Robert Stanley. The Relations of Shirley's Plays to the Elizabethan Drama. New York, 1914.
- Genest, John. Some Account of the English Stage from the Restoration in 1660 to 1830. Bath, 1832. 10 vols.
- Giraldus Cambrensis. Giraldi Cambrensis Opera, ed. by James F. Dimock. London, 1867. Vol. v.
- Gjerset, Knut. History of the Norwegian People. New York, 1915. 2 vols.
- Green, Henry. Shakespeare and the Emblem Writers. London, 1870.
- Greene, Robert. The Life and Complete Works in Prose and Verse of Robert Greene, ed. by A.B.Grosart. (The Huth Library.) London, 1881-86. 15 vols.
- Greg, W.W. "The Printing of Mayne's Plays." Oxford Bibliographical Society Proceedings and Papers, 1 (1922-26), 255-262.
- Guarini, Giambattista. Il Pastor Fido e Il Compendio della Poesia Tragicomica, a cura di Gioachino Brognoligo. Bari, 1914.
- Hall, Joseph. Characters of Vertues and Vices. London, 1608.
- Halliwell [-Phillipps], James O. A Dictionary of Old English Plays. London, 1860.
- Hazlitt, William Carew, ed. The English Drama and Stage under the Tudor and Stuart Princes, 1543-1664. (Roxburghe Library.) London, 1869.
- Hazlitt, William Carew. A Manual for the Collector and Amateur of Old English Plays. London, 1892.

- Hazlitt, William Carew. A Select Collection of Old English Plays. Originally published by Robert Dodsley in the year 1744. Fourth edition. London, 1874. 15 vols.
- Historical Manuscripts Commission. Second Report of the Royal Commission on Historical Manuscripts. London, 1871.
- Horace. Satires, Epistles, and Ars Poetica, with an English translation by H. Rushton Fairclough. (Loeb Classical Library.) London, 1929.
- Hotson, Leslie. The Commonwealth and Restoration Stage. Cambridge, Mass., 1928.
- James I. Basilikon Doron, Or His Maiesties Instructions to his Dearest Sonne, Henry the Prince. Edinburgh, 1603.
- Jonson, Ben. The Complete Plays of Ben Jonson. (Everyman's Library.) London, 1920. 2 vols.
- Junius, R. Sinne Stigmatizd... London, 1639.
- Klein, David. Literary Criticism from the Elizabethan Dramatists. New York, 1910.
- Koeppel, E. Studien über Shakespeare's Wirkung auf zeitgenössische Dramatiker. (Materialien, etc., Band 9.) Louvain, 1905.
- Kyd, Thomas. The Works of Thomas Kyd, ed. by Frederick S. Boas. Oxford, 1901.
- Lamb, Charles. Specimens of English Dramatic Poets, who lived about the time of Shakspeare. London, 1808.
- Langbaine, G. An Account of the English Dramatick Poets... Oxford, 1691.
- Lawrence, W.J. The Elizabethan Playhouse and Other Studies. Second Series. Stratford-upon-Avon, 1913.
- Lenton, Francis. Characters... London, 1663.
- London, William. A Catalogue of the most vendible Books in England... London, 1657.
- London Magazine, 1-11 (1820). [Articles on Shirley signed "K.Q.X."]
- Lucan. Lucan, with an English translation by J.D. Duff. (Loeb Classical Library.) London, 1928.
- Lust's Dominion, ed. by J. LeGay Brereton. (Materials, etc., vol. 5.) Louvain, 1931.

- Maas, Hermann. Äussere Geschichte der englischen Theatertruppen in dem Zeitraum von 1559 bis 1642. (Materialien, etc., Band 19.) Louvain, 1907.
- Makkink, H.J. Philip Massinger and John Fletcher: A Comparison. Rotterdam, 1927.
- Marlowe, Christopher. The Works of Christopher Marlowe, ed. by C.F.Tucker Brooke. Oxford, 1910.
- Marshall, George W., ed. Le Neve's Pedigrees of the Knights Made by King Charles II. (Harleian Soc. Publ., vol. viii.) London, 1873.
- Marston, John. The Works of John Marston, ed. by A.H.Bullen. London, 1887. 3 vols.
- Massinger, Philip. The Plays of Philip Massinger, from the Text of William Gifford...ed. by Francis Cunningham. London, n.d.
- Masson, David. The Life of John Milton. Vol. iii (1896); vol. vi (1880). London.
- McKerrow, Ronald B. An Introduction to Bibliography for Literary Students. Oxford, 1928.
- Melton, John. A Sixe-folde Politician...London, 1609.
- Meyer, Edward. Machiavelli and the Elizabethan Drama. Weimar, 1897.
- Milton, John. The Poetical Works of John Milton, ed. by H.C. Beeching. London, 1925.
- Murray, John Tucker. English Dramatic Companies, 1558-1642. London, 1910. 2 vols.
- Nares, Robert. A Glossary...New Edition, by James O. Halliwell and Thomas Wright. London, 1882. 2 vols.
- Nason, Arthur Huntington. James Shirley, Dramatist: A Biographical and Critical Study. New York, 1915.
- Neilson, W.A. "Ford and Shirley," in The Cambridge History of English Literature, vi, 212-235. Cambridge, 1910.
- Neilson, W.A., and Thorndike, A.H., The Facts About Shakespeare. New York, 1923.
- A New English Dictionary on Historical Principles, ed. by James A.H.Murray et al. (Oxford English Dictionary.) Oxford, 1888-1928.

- Nicoll, Allardyce. A History of Restoration Drama, 1660-1700. Second edition. Cambridge, 1928.
- Nissen, P. James Shirley. Ein Beitrag zur englischen Litteraturgeschichte. Hamburg, 1901.
- Ovid. Metamorphoses, with an English translation by Frank Justus Miller. (Loeb Classical Library.) London, 1922-25.
- Patch, Howard R. The Goddess Fortuna in Medieval Literature. Cambridge, Mass., 1927.
- Peyton, Edward. The Divine Catastrophe of the Kingly Family of the House of Stuarts. London, 1652. [Reprinted in Secret History of the Court of James the First, (ed. by Sir Walter Scott). Edinburgh, 1811. 2 vols.]
- Pickering, Danby. The Statutes at Large. Cambridge, 1763. Vols. v and vii.
- Pliny. Naturalis Historia, ed. by D. Detlefsen. Berlin, 1867. Vol. ii (Books vii-x.)
- Plutarch. Plutarch's Lives, with an English translation by Bernadotte Perrin. Vol. vii. (Loeb Classical Library.) London, 1919.
- Plomer, Henry R. A Dictionary of the Booksellers and Printers Who Were at Work in England, Scotland and Ireland from 1641 to 1667. London, 1907.
- Poggio Bracciolini, Giovanni Francesco. Poggii Florentini Oratoris et Philosophi Opera. Basle, n.d. [1538.]
- Pontanus, Johannis Isacius. Rerum Danicarum Historia... Amsterdam, 1631.
- Quarterly Review, xlix (1833), 1-29. [An anonymous review of the Gifford-Dyce edition of Shirley.]
- Radtke, Stephen J. James Shirley: His Catholic Philosophy of Life. Washington, D.C., 1929.
- Reed, John Curtis. "Humphrey Moseley, Publisher." Oxford Bibliographical Society Proceedings and Papers, ii (1927-30), 57-142.
- Ristine, F.H. English Tragi-comedy. New York, 1910.
- Rogers, Frederick. The Seven Deadly Sins. London, 1907.
- Rowley, William. All's Lost by Lust, and A Shoemaker, A Gentleman, ed. by Charles Wharton Stork. (Publications of the University of Pennsylvania. Series in Philology and Literature, vol. xiii.) Philadelphia, 1910.

S., J. Andromana...London, 1660.

Sancroft, William. Modern Policies...(Sixth edition.) London, 1655.

Saxo Grammaticus. The First Nine Books of the Danish History of Saxo Grammaticus, translated by Oliver Elton. (Publications of the Folk-Lore Society, XXXIII.) London, 1894.

Schelling, Felix E. Elizabethan Drama. New York, 1908. 2 vols.

Schelling, Felix E. Elizabethan Playwrights. New York, 1925.

Schipper, J. James Shirley, sein Leben und seine Werke... Wien, 1911.

Schmidt, Alexander. Shakespeare-Lexicon. Second edition. London, 1886. 2 vols.

Shakespeare, William. The Works of William Shakespeare, ed. by W.G.Clark and W.A.Wright. London, 1897. (The "Globe" Shakespeare.)

The Shakespeare Apocrypha, ed. by C.F.Tucker Brooke. Oxford, 1908.

Shirley, James. The Dramatic Works and Poems of James Shirley, Now First Collected; with notes by the late William Gifford, Esq., and additional notes, and some account of Shirley and his writings, by the Rev. Alexander Dyce. London, 1833. 6 vols.

Shirley, James. The Gentleman of Venice...London, 1655.

Shirley, James. James Shirley. With an introduction by Edmund Gosse. (The Mermaid Series.) London, 1888.

Shirley, James. James Shirley's The Traytor, ed. by George M.Gregory. (Duke University unprinted dissertation.) Durham, N.C., 1932.

Shirley, James. Manuductio...second Edition...London, 1660.

Shirley, James. Six New Playes...London, 1653.

Sidney, Sir Philip. The Countesse of Pembrokes Arcadia, ed. by Albert Feuillerat. Cambridge, 1922.

Simpson, Percy. Shakespearian Punctuation. Oxford, 1911.

Smith, G.Barnett. "Shirley." Gentleman's Magazine, ccxlv (1880), 584-610.

Spingarn, J.E. A History of Literary Criticism in the Renaissance. New York, 1912.

Stephens, John, the younger. *Essays and Characters...*
London, 1615.

Swinburne, A.C. "James Shirley." *Fortnightly Review*,
1111 (1890), 461-478. (n.s., vol. xlvii.)

Terence. Terence, with an English translation by John Sargeant. (Loeb Classical Library.) London, 1920. 2 vols.

Thorndike, A.H. *Tragedy*. New York, 1908.

A Transcript of the Registers of the Worshipful Company of Stationers; From 1640-1700 A.D. London, 1913-14. 3 vols.

Turner, Laurence. *Decorative Plasterwork in Great Britain*.
London, 1927.

Two Essays of Love and Marriage...London, 1657.

Vivian, J.L., and Henry H. Drake, editors. *The Visitation of the County of Cornwall in the Year 1620*. (Harleian Soc. Publ., vol. ix.) London, 1874.

Ward, Adolphus William. *A History of English Dramatic Literature to the Death of Queen Anne*. New and revised edition. London, 1899. 3 vols.

Watts, HESSIE. *The Blunt Soldier As a Type in the Plays of Beaumont and Fletcher*. (Duke University unprinted thesis.) Durham, N.C., 1929.

Webster, John. *The Complete Works of John Webster*, ed. by F.L.Lucas. London, 1927. 4 vols.

Weldon, Anthony. *The Court and Character of King James...* London, 1651. [Reprinted in *Secret History of the Court of James the First*, (ed. by Sir Walter Scott). Edinburgh, 1811. 2 vols.]

Wheatley, H.B. "London and the Life of the Town," in *Shakespeare's England*, ed. by C.T.Onions, ii, 153-181. Oxford, 1916.

Whitelock, Bulstrode. *Memorials of the English Affairs from the Beginning of the Reign of King Charles the First to the Happy Restoration of King Charles the Second*. Oxford, 1853. 4 vols.

Wise, Thomas J. *The Ashley Library. A Catalogue of Printed Books...* London, 1924. Vol. v.

Winstanley, William. *The Lives of the most famous English Poets...* London, 1687.

Wroath, Lady Mary. The Countesse of Mountgomeries Urania...
London, 1621.

Xenophon. The Works of Xenophon, tr. by H.G.Dakyns. Lon-
don, 1897. Vol. iii, part i.

Zachrisson, R.E. The English Pronunciation at Shakespeare's
Time As Taught by William Bullokar. Uppsala, 1927.

D02103842K



Duke University Libraries